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Saturday 5 October 2013 amateur

www.amateurphotographer.co.uk

Expert tips for making the most of climatic chaos

HOW TO SHOOT

- Storms
- Rainbows
- **Dramatic clouds**
- Lightning...



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16MP **Fuji X-A1** joins the family



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Amateur Photographer For everyone who loves photography

THE MAN at our town council who pays the electric bill has taken to switching off the lights in the street between midnight and 5am, as though he is the irate father of 53,500 careless teenagers.

While I hope this recession-busting winter initiative will go some way towards filling the potholes created last time it snowed, I am also rather relishing the exaggerated experience of seasonal change it has brought with it. Townsfolk are not usually privilege to such darkness. I might remark, too, that the place is a good deal more appealing when obscured by night, with only the twinkling blue of the stars lighting the sky.

Living in a town and working in an air-conditioned

container in London, I find it easy to miss the cycle of nature and, beyond my walk to and from the office, even what the weather is doing.

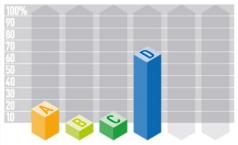
I can only wonder at the extreme weather shots we're showing this week (pages 21-25), and make a promise to broaden the chances I get to take pictures. It's a while since I photographed lightning, but next time there's a storm I'm going to make sure I get to shoot it. I may not set up my metal tripod in the 10th-floor roof garden of the AP office, though!



Damien Demolder Editor

THE AP READERS' POLL

Who inspires you?



YOU ANSWERED...

A Professional photographers from the past	19%
B Professional photographers from the present	7%
C Fellow amateur photographers	10%
D Everyone and anyone	64%

THIS WEEK WE ASK...

Have you ever managed a great lightning or storm picture? VOTE ONLINE www.amateurphotographer.co.uk

NEWS, VIEWS & REVIEWS

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OVER IMAGE: © CAMMIE CZUCHNICKI AND TIM MOXON/WEATHERSTUDIOS.COM

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45 SONY ALPHA 3000

With its DSLR styling, 20.1-million-pixel, APS-C-sized sensor and a street price of £350, is the Sony Alpha 3000 mirrorless camera the ideal alternative to a DSLR for the entry-level photographer? Callum McInerney-Riley finds out

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To digitise film images properly you not only need a good scanner, but also some professional-level scanning software. Vincent Oliver tests LaserSoft Imaging's SilverFast Ai Studio 8

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36 ICONS OF PHOTOGRAPHY

Peter Henry Emerson's 'naturalistic' approach made him an influential figure in the history of photography. David Clark looks at his life and work



Capture amazing images of extreme weather with our quide

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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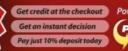
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APNews

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For active people who go on adventures

Nikon 1 AW 1 announced, page 6

•APS-C CMOS sensor • Fits in palm of the hand

FUJIFILM LAUNCHES X-A1

FUJIFILM has added the X-A1 to its X-series of interchangeable lens cameras.

Aimed at users looking to buy their first interchangeable-lens camera, the Fujifilm X-A1 retains the compact feel of its predecessor, the X-M1, and includes a 16.3-million-pixel APS-C-sized CMOS sensor.

The firm says that this sensor will allow the camera to create 'rich tonal expression', increase dynamic range and support a maximum ISO of 25,600.

It also allows the user to produce a strong bokeh effect, and Fujifilm says its high ISO range will allow the X-A1 to deliver strong low-light performance.

The X-A1 comes with Fujifilm's EXR Processor II, which will offer a quick start-up time of just 0.5secs and a maximum burst speed of 5.6 frames per second.

Weighing 330g, the camera is designed to be easy to operate one-handed, with all the adjustable dials situated on the right-hand side.

On its rear, the X-A1 features a 3in tiltable LCD screen with 920,000-dot resolution.

Its built-in flash uses Super Intelligent Flash technology to assess a scene and then alters the flash output accordingly.

The camera shoots full HD video (1920x1080 pixels) at 30 frames per second, and some effects such as film simulation and bokeh can be applied when shooting video.

Wi-Fi functionality allows for immediate transfer of images from the X-A1 to smartphones and tablets with the free Fujifilm camera app.

Available in blue, red and black, the X-A1 is the first member of the X-series to come in a variety of colours.

As the camera is compatible with all Fujifilm X-mount lenses, Fuji has recommended two recent Fujinon XC lenses as being particularly well suited for it.

The Fujinon XC 16–50mm f/3.5–5.6 OIS lens (24–76mm equivalent) is available in a bundled kit with the X–A1. This lens comprises 12 elements in 10 groups, including three aspherical elements.

For a little more zoom reach,



the XC 50–230mm f/4.5–6.7 OIS lens (76–350mm equivalent) features 13 elements in 10 groups, with one being aspherical.

Both lenses include a highprecision stepping motor that Fujifilm says will guarantee high-speed autofocus. The Fujifilm X-A1 and Fujinon XC 16-50mm kit will be available from October 2013, priced £529.99. The Fujinon XC 16-50mm is available to buy alone now, priced £399.99. The Fujinon XC 50-230mm lens will be on sale from November, priced £429.99.

SNAP SHOTS

- Wigan Council is offering a prize of £500 to a photographer who captures the best shot of the Leigh area. As part of its 'Believe' campaign, the council is hosting a competition to capture the 'Best of the Borough'. Submissions close on 11 October. For details visit www.wigan.gov.uk.
- National Geographic has launched a new blog to honour its photographers on its 125th anniversary. The magazine says that the blog, titled 'Proof', will feature a 'real-time look at our storytelling process... from how to edit down 60,000 photographs to 12, to which single item a photographer on a four-month assignment can't live without'. Visit the blog at proof. national geographic. com.

DOLPHIN PHOTO TRIUMPHS AT BRITISH WILDLIFE AWARDS

AN IMAGE of a 'surfing' dolphin taken off the coast of Northern Ireland has been announced as the winner of the British Wildlife Photography Awards 2013.

The winning image, titled 'In the Living Room', was taken by George Karbus, in what he described as the most intimidating spot on the coast of Northern Ireland.

Competition judge Andrew Parkinson said: 'To me it is one of those extraordinary moments in nature, a dolphin's fin cutting through the surface of the water and creating a perfect window onto the land.'

For his first prize image George receives £5,000, as well as a Canon PowerShot S110 and a Canon Pixma PRO 10 printer for winning the 'Coast and Marine' Category

There are 12 categories in the British Wildlife Photography Awards, including wildlife in HD video. Photographers under 12 years of age and those aged 12–18 also have the opportunity to enter separate categories for young people.

An exhibition of the winning images is embarking upon a nationwide tour. For more information, visit www.bwpawards.org.



George Karbus's winning image, taken off the coast of Northern Ireland



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

APNews

A week of photographic opportunity

Wednesday 2 October

EXHIBITION You are the Company in which You Keep, until 23 November at Northern Gallery for Contemporary Art, Sunderland, Tyne and Wear SR1 1RE. Tel: 0191 561 8478. Visit www.ngca.co.uk. **EXHIBITION** Zoe Childerley and Jaykoe, until 11 October as part of 10x10 Exhibition Programme 2013, at Four Corners, 121 Roman Road, Bethnal Green, London E2 OQN. Tel: 0208 981 6111.

Thursday 3 October

EXHIBITION Heritage Reinvented, until 22 November at Tryon St Gallery, 7-9 Tryon Street, SW3 3LG. Visit www. trvonst.co.uk. DON'T MISS First day of London Photo Festival, until 5 October at The Crypt,



Borough High Street, London SE1 1JA. Visit www.londonphotofestival.org.

Friday 4 October

EXHIBITION After Life by Sean Dooley, until 2 March 2014 at Horniman Museum and Gardens, 100 London Road, Forest Hill, SE23 3PQ. Tel: 020 8699 1872. Visit www.horniman.ac.uk. **EXHIBITION** Street Life, Instantaneous (photos of Newcastle in the 1890s) by Edgar G Lee, until 12 October at Side Gallery, Newcastleupon-Tyne NE1 3JE. Tel: 0191



232 2208. Visit www.amber-online.com.

Saturday 5 October

EXHIBITION Chicago by John H White, last day at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com. DON'T MISS Stourbridge Photographic Society's display of members' work, Bonded Warehouse, Canal Street, DY8 4LU, free entry, 10am-4pm. Contact John Bissell, tel: 01384 831806, johnmbiss@gmail.com.

Sunday 6 October

EXHIBITION Y Tir Newydd/The New Land by Gareth Phillips, until 25 October at Third Floor Gallery, 102 Bute Street, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com. **EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk.

Monday 7 October

EXHIBITION War Story: Supplying Frontline Afghanistan, until 27 April 2014 at the Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk. **EXHIBITION** National Geographic: Then and Now, until 19 October at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

Tuesday 8 October Latest AP ON SALE

EXHIBITION A Walk on the Wild Side by Tim Rudman, until November 30 at Bangwallop, 1 Island Street, Salcombe, Devon TQ8 8DP. Tel: 01548 843 100. Visit www.bangwallop.co.uk. **EXHIBITION** Only in England: Photographs by Tony Ray-Jones and Martin Parr, until 16 March 2014 at Media Space, Science Museum, Exhibition Road, London SW7 2DD. Tel: 0870 870 4868. Visit www.sciencemuseum.org.uk/mediaspace.

'Waterproof, shockproof and freezeproof'

NIKON ANNOUNCES NIKON 1 AW1 CSC

NIKON has unveiled the world's first digital interchangeable-lens camera that is built to be waterproof and shockproof.

Able to operate in depths of up to 15m, shockproof from heights of up to 2m, freezeproof to -10°C and fully dustproof, the Nikon 1 AW1 is, the firm says, designed for 'active people who go on adventures'.

The camera features GPS and a geotagging system. It is capable of tracking depth and altitude, and features an electronic compass.

The Nikon 1 AW1 has a 14.2-million-pixel, CX-format CMOS sensor and ISO range of 160-6400.

It also includes Nikon's Expeed 3A processor, which allows for continuous shooting at 15fps with autofocus and up to 60fps with fixed-point AF.

The camera features a pop-up flash with an effective range of 6.4m, which is also capable of operating underwater.

Although the Nikon 1 AW1 does not have built-in Wi-Fi, image sharing is possible with a WU1-b wireless mobile adapter.

The camera's rear screen can be put into 'outdoor mode', which brightens it and makes the options easier to see.

The Nikon 1 AW1 captures full HD 1080p video, and can make use of the phase-detection AF system to



create smooth, natural footage.

Launching with the camera are two 'waterproof' lenses. These are the 1 Nikkor AW 11-27.5mm f/3.5-5.6 with 2.5x zoom, and the 1 Nikkor AW 10mm f/2.8.

They are designed to be protected from water damage by a rubber O-ring that forms a seal around the camera's

The complete range of 1 Nikkor lenses is also compatible with the Nikon 1 AW1 when used with the FT1 mount adapter.

The Nikon 1 AW1 will be on sale from 10 October, priced £949.99 when bundled with both the 11-27.5mm and the 10mm lenses, or at £749 with the 11-27.5mm lens.

To read Richard Sibley's initial impressions, go to our First Look preview at www.amateurphotographer.co.uk/reviews/

INTERNATIONAL PHOTO FESTIVAL TO LAUNCH ACROSS NORTH EAST

THE FIRST festival of contemporary photography in north-east England is set to bring together works of up-and-coming photographers and visual artists from around the world.

Developed by the North East Photography Network, The Social: **Encountering Photography explores** contemporary global concerns and the technological developments that have taken



place in visual media in recent years.

An enormous amount of upcoming talent has been assembled for the festival. Among the names is Tim Mitchell, with his series 'Fish Out of Water' that follows the dismantling of a 20,000-tonne military ship at Liverpool docks (below, left).

Also on display is the work of ex-soldier Craig Ames, whose projects dig into the psychology of the modern military. His 'Kill Zones' series includes photographic prints of land used for military simulation events.

Locations include the Durham Art Gallery, the Sunderland Museum & Winter Gardens, and the Northern Gallery for Contemporary Art.

There are various closing dates for the project depending on the venues, but the longest display of The Social: Encountering Photography will be at the Sunderland Museum & Winter Gardens from 18 October 18-23 February, 2014. For details, visit www.thesocialnepn.co.uk.

SNAP SHOTS

- A group of adults with mental health difficulties have put on a photography exhibition at Sutton Library, Notts. The SKM Clicx Photography Group meets every week to plan trips and share images. Group organiser Ranjit Kandola told the Hucknall Dispatch that the public had enjoyed the recent nature-themed exhibition.
- Canon has released a video shot with the special 35mm low-light sensor that it announced in March of this year. The video shows fireflies on Japan's Ishigaki Island, captured in light conditions of just 0.01lux (lumen per square metre). The video can be seen at www.canon.com.

Firm will make 40% workforce cuts

ILFORD IMAGING SWITZERLAND PLANS TO RISE FROM FINANCIAL TROUBLE

ILFORD Imaging Switzerland, which makes Galerie-brand inkjet photo paper, plans to bounce back from its financial difficulties but lose 40% of its workforce.

In AP 17 August, we reported that Ilford Imaging Switzerland GmbH was up for sale.

The firm has now announced a series of financial acquisitions and partnerships that it says will allow it to embark upon a new business plan.

The management team has acquired the Ilford Imaging and Property companies, and funds raised from selling off 'significant' amounts of the land owned by Ilford Property will be invested in the Ilford Imaging business.

The firm has also announced a business partnership with Lintec Sign Systems, a wide format printing and commercial display company.

In a statement, llford Imaging Switzerland said the partnership would allow Lintec Sign

Systems to take advantage of Ilford's recent developments in coating technology for printers

Additionally, JetGraph Co, a Japanese and Chinese distributor, has agreed

to enter into the share capital of the company.

Even with these investments, the recent difficulties have caused the need for restructuring. Ilford also announced that it would be reducing its workforce by 40% throughout the entire business.

Around 100 people are expected to leave the firm as a result of the financial troubles.

Paul Willems, chief executive officer of the management team, said: 'The last few weeks have been extremely challenging and I would like to thank the dedicated

> members of staff that even through the restructuring process, have continued to push the business forward under very difficult circumstances.'

> > He thanked customers and suppliers for their support.

Ilford Imaging
Switzerland stressed
that it is still trading
throughout these
difficulties and
does not anticipate
disruption to its core
products such as
Galerie inkjet paper.





ASTRONOMY PHOTOGRAPHER OF THE YEAR WINNER REVEALED



Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com **THE ROYAL** Observatory Greenwich has announced Australian photographer Mark Gee as the winner of Astronomy Photographer of the Year 2013.

Gee's image triumphed in both the 'Earth and Space' category and the overall competition, beating a record 1,200 entries from 49 countries.

The shot (above) depicts the central regions of the Milky Way Galaxy, some

26,000 light years away from Earth. Also visible are two smaller 'satellite' galaxies that orbit the Milky Way, known as the Magellanic Clouds.

For his prize, Gee will receive £1,500 and top billing at an exhibition of the winning images from the competition.

Dr Marek Kukula, Royal Observatory Public Astronomer and one of this year's judges, said: 'I love the tranguil combination of sea and sky in this beautiful image, along with the comforting human element of the cliff-top lighthouse.'

British photographer Sam Cornwell won the Sir Patrick Moore prize for Best Newcomer, for an image of last year's 'Transit of Venus' – a term referring to a brief period when Venus crossed in front of the face of the sun.

Astronomy Photographer of the Year is run by the Royal Observatory Greenwich and *BBC Sky at Night Magazine*. The exhibition will run at the Astronomy Centre at the Royal Observatory Centre Greenwich until 23 February 2014. For more information, visit www.rmg.co.uk/astrophoto.

APNews



'Polaroid SX-70 film offers unequalled potential for those who like to indulge their photographic creativity,' said Jon Tarrant, in a 1996 technique article on using print alterations to give Polaroid images an artistic edge – a piece that eerily foreshadows the lo-fi aesthetic of Instagram today. Techniques included pressing a ballpoint pen on a print, using soap as a rubbing tool and using a small stylus to create a white-line effect that practically cuts right through an image. 'Once you start to experiment with it, you'll find that the possibilities with SX-70 are almost endless,' Tarrant explained.



CLUBNE

NEWENT AND DISTRICT CAMERA CLUB
The club has started its new season and is looking forward to the latest round of speakers and competitions. It welcomes new members and has a mentoring scheme tailored specifically for newcomers. The club meets every Tuesday evening in Newent Library. To find out more, visit www.newentdcc.com.

UCKFIELD ART GROUP

Polaroid SX-70 film

offers unequalled

The group says that photography will form a part of its autumn exhibition, which will take place on 16 November (10am-4pm) at the Luxford Centre, Library Way, Uckfield, East Sussex TN22 1AR. Tel: 01825 765 021.

- This year's North West Bird Watching Festival at WWT Martin Mere will focus more on photography than in previous years. The event will be supported by London Camera Exchange, with staff on hand to offer advice. There will also be products from Outdoor Photography Gear and workshops with photographers Martin Birchall and Ron Thomas. The event will take place on 23-24 November. Visit www.wwt.org.uk/ nwbwf for details.
- A Google Street View car had an unfortunate accident in the city of Bogor, Indonesia, hitting two public transport buses and a truck while photographing the region for Google's online mapping service. Google confirmed that an incident had taken place, and said it was working with local authorities to address the situation.

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PHOTOGRAPHERS

will be able to transfer data at unprecedented speeds with the new SanDisk Extreme Pro CFast 2.0 memory card.

SanDisk claims the 120GB Extreme Pro CFast 2.0 is the fastest memory card in the world, capable of achieving read speeds of up to 450MB/s and write speeds of up to 350MB/s.

The new cards have been created to withstand exposure to high temperatures, shock and vibration. The pinless design also minimises potential for damage caused by inserting/ removing the card.

The new SanDisk Extreme Pro memory card is the first to use the CFast 2.0 specification announced by CompactFlash Association members last year.

Although the only cameras that currently support the specification are made by videography manufacturer ARRI, one of the early



adopters and enthusiasts of the technology is Canon.

The SanDisk Extreme Pro CFast 2.0 will be available soon, at a price yet to be confirmed.

SanDisk has also announced the release of the Extreme Pro CompactFlash memory card, a 256GB CompactFlashcompatible memory card that can write data at a maximum speed of 140MB/s.

The Extreme Pro CompactFlash memory card is available now, priced \$219.99-\$1,809.99 (£138-£1,136).

For more information visit www.sandisk.com.

GETTY REVEALS WINNER OF PORTRAIT PRIZE GRANT

GETTY Images has announced the winner of the first-ever Getty Contour Portrait Prize grant.

Swedish-born photographer Maja Daniels beat 721 applicants from 68 countries to win a \$10,000 grant and a month-long exhibition at the Polka Galerie in Paris.

Maja's winning series, titled 'Mady and Monette' (see image above right), documented identical twin performers in their sixties as they travelled across the streets and stages of Paris.

The judging panel for the prize included: Georges Mohammed-Chérif. founder and president of Buzzman: Edouard



Genestar, CEO of Polka Image; Jean-Jacques Naudet, Founder of La Lettre de la Photographie; and Laurence Vecten, director of photography at Glamour. The panel was led by German fashion photographer Peter Lindbergh.

Other finalists included Tatiana Vinogradova from Russia, Jessie Craig from Canada and Ananda van der Pluijm from the Netherlands.

To find out more about Getty photography grants, visit www. gettyimages.com/grants.



Richard Sibley visited the London Camera Exchange – Chesterfield. and spoke to manager **Dean Smith**

ONE OF the great advantages of shopping at a Sony Alpha Centre of Excellence is the dedicated Sony stands in each store. Dean Smith, manager of the London Camera Exchange in Chesterfield, explains how it really benefits customers: 'Other products are locked in cabinets or tucked away behind the counter, but the Sony products are out on display and customers are free to pick them up and try them.' Of particular interest to customers at the moment are the Sony Cyber-shot DSC-HX50, NEX-6 and Alpha 65.

It isn't just the customers who can try the latest products; each staff member at LCE Chesterfield takes the time to go out and use the latest Sony cameras. 'It means that the

staff are confident and knowledgeable when speaking to customers and can advise them correctly, whether they are looking to buy a camera or just need help understanding a particular feature.

Around four times a year the Chesterfield store also holds dedicated Sony Experience days. On these days, anyone interested in Sony cameras and accessories can visit the shop to learn from a Sony expert. The next event will be held on 14 December and will include a studio photography class using the latest Sony cameras. For more details, visit the LCE website, or contact the LCE Chesterfield store.















Camera World	Chelmsford
Cardiff Camera Centre	Cardiff
Cardiff Camera Centre	Newport
Castle Cameras	Bournemouth
Devon Camera Centre	Exeter
Digital Depot	Stevenage
Great Western Cameras	Swindon
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London

PReview

The latest photography books, exhibitions and websites. By Jon Stapley



My Kennedy Years: A Memoir

By Jacques Lowe. Thames & Hudson, £24.95, hardback, 256 pages, ISBN 978-0-500-51679-9

THE LATE Jacques Lowe's work photographing the Kennedy family during John F 'Jack' Kennedy's campaign and presidency was thought to be lost for ever when the negatives were destroyed in the 9/11 terror attacks. However, thanks to the heroic efforts of his daughter Thomasina Lowe, the images have been restored to accompany his rich, detailed memoir.

Through Lowe's intimate, prolonged association with the Kennedys, we see Jack blossom and transform from a political hopeful into a true statesman. Lowe is a gifted raconteur, with highlights including stories of running after the family as they flew to their next destination and an altercation with a jealous local press photographer. Lowe had an all-access pass as far as Kennedy was concerned, and his images mature throughout the years to show every side of a fascinating president.









A SELECTION of the vintage and no-quite-so-vintage images by Tony Ray-Jones from the 1960s and images by Martin Parr from the 1970s together form an intriguing dissection of the social rituals and behaviours that seem so important to us as Brits. Ray-Jones proved to be a profound influence on Parr after they met in 1970, just two years prior to Ray-Jones's death, and both of their portfolios capture something elusive about modern life in



guessthelighting.com

THINK you can tell from a glance how a photo was lit? Ted Sabarese can, or at least he claims to be able to. In this unique site, Ted takes famous or noteworthy images and, armed with a drawing tablet and 'less-than-mediocre' drawing skills, constructs rough diagrams of how the shots were lit. Ted's artistic shortcomings belie an extremely sharp eve when it comes to photographic lighting. While his guesses are indeed just that, and generally can't be confirmed, his eye looks on the money to us and his logic seems sound. Browsing this site is a great way to pick up a little knowledge about lighting

while reading something that's enjoyable. Ted's a great writer and there are plenty of laughs to be had.

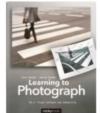






CONDENSED READING

A round-up of the latest photography books on the market







Only in England: Photographs by Tony Ray-Jones and Martin Parr

Until 16 March 2014. Media Space, Science Museum, Exhibition Road, South Kensington, London SW7 2DD. Tel: 0870 870 4868. Website: www.sciencemuseum.org.uk. Open daily 10am-6pm. Admission: adults £8, concessions £5

Britain. They form a sort of critique of the way we conduct ourselves, but the satirical documentation is never mean-spirited or barbed. Documentary photography of

the UK has perhaps never been quite so intimately relatable - anyone who lived in the eras in question will likely recognise the situations and moments depicted.



The Great War

Edited by Mark Holborn with text by Hilary Roberts Jonathan Cape, £40, hardback, 504 pages, ISBN 978-0-224-09655-3

NEXT year will mark a century since the beginning of the Great War. Whether we've learned a great deal since that conflict is difficult to say, but with 100 years elapsed it is a good time to reflect, and there's arguably no better way to do that than to look at the images of the time. The nascent art of photography kicked into gear during the war following the introduction of service photographers, and the incredible imagery

they captured is assembled in a heroic collection of more than 500 pages by Mark Holborn. A superb series of chronologies by Hilary Roberts interspersed throughout the book chart the events of the war alongside developments

in photography and mass media. An enormously rewarding book to be perused at leisure.



£30.99 This second part of the Learning to Photograph series keeps up the standard. Now the basics are out of the way, authors Cora and Georg Banek focus on composition, application of light and use of colour. Towards the end of the book they even get into more theoretical territory, with a foray into image analysis. While expensive for what it is, the book is a pleasingly thorough tutorial. CANON EOS 6D by James Johnson, £30.99 The Canon EOS 6D was released late last year as a full-frame

• LEARNING TO PHOTOGRAPH VOL 2 by Cora and Georg Banek,

DSLR pitched towards enthusiasts. This unofficial guide lays out how to get the best results from the camera. It is quite light on illustrations, but the text is solid and it's a worthwhile, if expensive, companion. It's worth being aware that the Kindle edition is available on Amazon for £8.03, so if you own an e-reader this would probably be the best option.

• THE PHOTOGRAPHER'S EYE:

A GRAPHIC GUIDE by Michael Freeman, £17.99 Michael Freeman has possibly by this point written more photography books than any other human on the planet, and thus knows exactly how to take the reader through his new approach to photographic composition in a stepby-step manner, underscored with excellent imagery. Michael uses his wealth of experience to deconstruct photographs in exactly the right way to give you a clearer understanding of his points. There are a few moments of slightly sub-par copy editing, but it doesn't really detract from another quality volume.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF Wins a 20-roll pack of 36-exposure Fujifilm

Superia ISO 200 35mm film or a Fujifilm 8GB media card*



TREADING MY OWN PATH

Regarding the poll in AP 14 September (Who inspires you?), I can enjoy the work of others and, indeed, I could even describe some as being my 'favourites'. However, I never want to work directly from the last point they left off, as it were, or even let their work affect that which is unfolding in my personal practice. I want to continue on my path unaffected by any other, even if it means that 'my' way may lead me to unknowingly tread over old ground.

I cannot deny that my subconscious may pick up on traits from pictures, people and events, and inform subconsciously, but more often than not, having avoided looking into the masters' works too heavily, the play of light on a subject in front of me is far more likely to inspire me to action than what a chap took pictures of 80 years ago in America during an economic depression, for example. That is not to demean their work or achievements, but it is also not to let their working effect my own - fingers crossed.

Atavar, from the AP forum

I don't think we can help being influenced by the photographs and paintings we have seen. Even if they make us head in the opposite direction, we have been affected - Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer Gipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 **Backchat**

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Vaccaro then lifts the camera still pretending to test it and gets a superbly intimate shot of a very-at-ease Dali.

Fuzzypiggy, from the AP forum

OBSCURE BUT INFLUENTIAL



Regarding the poll in AP 14 September (Who inspires you?), at the beginning of another 'phase' of photography for me in the early 1990s, I came across a Canadian photographer called Freeman

Patterson. He produced books with titles such as Photography and the Art of Seeing and Photography for the Joy of It. He was a huge influence on me at the time, and ever since really, but he seems pretty obscure.

This was obviously well before the internet and being able to access media as easily as we can nowadays. I have since discovered many other photographers who have impressed and inspired.

TimHeath, from the AP forum

LOOKING TO PAST ACHIEVEMENTS

Melvyn Dover (Backchat, AP 28 September) wrote a critical piece about the way Hasselblad and Leica are heading. It took no account of history. Both companies, one Swedish, the other German, were pioneers in camera development. Both were launched by innovative businessmen who applied their skills to producing superlative photographic equipment that found a deserving, if niche market. But times change.

Victor Hasselblad and Ernst Leitz have long since departed. Succession and progression for their companies has brought in fresh minds and rather more diverse challenges. Hasselblad never made lenses; in contrast, Leica was supreme in both optics and mechanical precision. Yet neither had capabilities in electronics, which are essential in today's world, so subcontracting became the key to survival in a fast-changing world.

Rather than resorting to 'sniping' at their current chosen business solutions, Melvyn Dover should acknowledge their past achievements and admire their determination to retain a slice of the market and survive at all. That means adapting to meet the demands of photographers, many of whom are settling on dependence on their smartphones or other electronic wizardry. Long may the names - and products bearing the names - of Hasselblad and Leica live on!

David Askham, via email

For both companies there is a danger of becoming fish out of water, and they are, as you say, doing well to adapt to changing times. I'm not sure too many of their customers have switched to smartphones, though - Damien Demolder, Editor

DEMISE OF THE VIEWFINDER

I echo the sentiments expressed in the letter The eyes should have it in AP 14 September, regarding the demise of the viewfinder. I recently purchased a second-hand Fujifilm

IN PRAISE OF MANY



My answer to the question Who inspires you? in the poll in AP 14 September) is, 'Quite a few, I suppose'. I love the dirty street work of Eugéne Atget, the landscape work of David Noton,

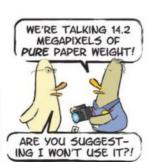
and Moose Peterson's intimate landscape and natural history shots. I think William Klein's attitude is brilliant. He knows he's been fortunate, but at the same time he's

one of those people who'd make it in whatever he did - he's like the Ginger Baker of photography!

I love Tony Vaccaro's work as he knows perfectly how to set people at ease. His story about getting the shots of Salvador Dali is just superb. Dali wouldn't stop posing or trying to find a pose, so Vaccaro, knowing Dali is a poser, starts looking at his camera, pretending it was broken. Dali starts relaxing while Vaccaro pretends to mess about.

What The Duck





http://www.whattheduck.net/ I'M SUGGESTING WE BUNDLE IT WITH A GYM MEMBERSHIP, TIME SHARE AND BREAD MAKER.

X100 because it had a viewfinder, a retro look and good build quality – I don't see many wildlife photographers holding a camera at arm's length!

I think that the quest for smaller, more compact cameras is just *one* reason for the disappearance of viewfinders, and I'm sure that by removing it the camera is cheaper to produce. Although some manufacturers offer an optional viewfinder that fits on the hotshoe (if the camera has one), this is usually at a price that would buy a decent pocket compact camera. So I mainly use a DSLR for most of my photographs – the fact that it is against your face when taking the shot makes for better stability anyway.

Neil Roberts, Lincolnshire

one out of shot have shadows leaning to the left.

The only explanation that I have come up with so far is that this print is not exactly the same as the original negative. Somebody appears to have used modern Adobe trickery on a copy of the original image – possibly to prevent the original shadows leading the eye out of the picture? Maybe I'm completely up the creek on this. I would certainly like the opinion of a few other readers.

John Edwards, Flintshire

It does look a bit odd. It could be sunlight reflecting off something – *Damien Demolder, Editor*

SHADOWS ACTING SUSPICIOUSLY

I liked the large André Kertész photograph in *Review* in AP 21 September. It is good to study the work of one of the masters to help improve our own efforts. However, I think I may have studied this photograph a bit too carefully, because now I have a problem.

How is it that the majority of the shadows in this print lean to the right, yet those in the bottom right hand-corner do not? In this area, the left-hand tree seems to have no discernible shadow at all, while the adjacent tree and another







REBADGED LEICA

I have a Panasonic-badged Leica V-Lux 4. I never dreamed I would one day own a camera with the magic L-word on the front, but I now do – it's on the lens. And mighty pleased I am with it, too!

The camera is very user-friendly, well specified and appears well made (as you would expect a Leica to be). Plus, that lens is seriously good, especially given what it costs: 600mm (equivalent), f/2.8 and very portable. DSLR users dream on!

The V-Lux 4 and my Lumix DMC-FZ200 appear identically specified, but the Leica

box includes a number of what are, with the Panasonic, optional extras. Those extras obviously have to be paid for – no free lunch, and so on. I didn't need the extras, so the obvious choice was the option without them.

These days, brand names, to me, count for nothing. As I can't be sure who makes what where, or for whom, or who buys what from whom any more, there is no point getting precious about it.

So now I have a slightly used, but redundant, 5kg EOS doorstop. Anyone interested?

Mike Gosling, Northamptonshire

Who is the EOS-doorstop made by? I might be interested - Damien Demolder, Editor

CHAT

AP reader Lee Osborne is excited by what the future holds for camera design and functionality

I'VE BEEN using a DSLR for some years now, and I'm very impressed with what it can do, both technically and in inspiring me to do more with my photography. However, I've been using it less since my latest mobile-phone upgrade – I now have a Samsung Galaxy Note 2. This large-screened phone has an 8-million-pixel camera of good quality, and I've found myself using it more and more now I've discovered the potential of Android's impressive array of apps.

potential of Android's impressive array of apps.

Quite apart from the ability to edit photos on the device, there are so many ways to share photos, from Facebook and Instagram to sites like Photo4Me, where you can upload a portfolio of photos that others can view and purchase as high-quality prints. Let's just say that at the rate I'm selling, I'm not going to be able to quit my day job any time soon, but the first time someone bought a large print of one of my photos I felt very proud. It encouraged me to get more of my best images out there.

This is where the phone comes into its own. I can now shoot, edit and upload images of high quality onto the site wherever I am, and it's great that the whole process is so easy. It's almost enough to sideline my DSLR, although phones are still not up to the job in trickier conditions, and obviously a 'proper' camera can do so much more. This is why early reports on the launch of an interchangeable-lens Android camera, with full internet connectivity, excited me. The Samsung Galaxy NX is available from this month and looks like a well-specified and very capable device. However, the price is likely to be very high and I won't be able to afford one in the near future.

Perhaps, though, as time goes on we'll see more high-quality Android-based cameras – with maybe the first Android-based DSLR not being that far away. I'd be very tempted to get one of those. Potentially, they enable you to do so much with your photography, wherever you happen to be, and could allow you to sidestep the computer completely. This ability to share quickly and easily is surely what digital photography is all about, and really does point the way ahead. Once prices come down, I'd have to think twice about buying a camera without internet capability built in. Android is really coming of age with a huge range of photography apps now available, and the ability to customise a camera's user interface to fit your requirements is very exciting.

It's not perfect, of course – the touchscreen interface is slower than dedicated dials and switches, and it won't

work for everyone, but this shows the direction in which camera design should be moving. At last, it seems as though we have an idea of what cameras should be, rather than just following the styles and capabilities of film-based cameras of the past. There are promising developments ahead.



PHOTO BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK Andrew 6-

Andrew Sanderson reveals how chance played a part in this portrait of Margaret and Robert



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book Paper Negative **Photography** is available from www. blurb.com, price £15

THIS picture came about in an unusual way. I was walking home from the pub one night, and saw Robert - the man in this picture – trying to lift a huge plank from a skip at the side of the road. He was having a bit of difficulty, so I went over to ask if he needed any help. He was quite pleased that I'd offered, and perhaps a bit bemused as to why I wanted to help him. I was offering to help him pull the plank out, but he took full advantage of my offer and had me carry it all the way to his house! After carrying it for about half a mile, he took me up a small lane behind some houses and we came out in front of a very old farmhouse with chicken huts, tractor parts and tumbledown sheds in the yard. There was junk everywhere and I was amazed that I'd never discovered this place in the 15 years I'd been living nearby.

I dragged the huge plank into his yard and looked around the place. It was stuck in time and immediately I thought that it wouldn't stay this way for much longer. I wanted to photograph it, so I asked him if I could come back and take a few pictures of the farm. He replied that he was perfectly

happy for me to do that.

I was back round there the next day with a Mamiya RB67, a tripod and a few rolls of Ilford HP5 film. I began by taking pictures of the building and the overflowing sheds, and he allowed me to wander anywhere that took my fancy. Later, I was asked in for a cup of tea and met Robert's sister Margaret and his brother Benny. They were direct Yorkshire folk, friendly and generous, and were happy to let me photograph the things I was interested in. I couldn't pass up the opportunity of doing a few shots inside, so I asked if it would be all right to do a portrait. Margaret said yes, so I asked her to sit at the table. Benny was out and about doing some job on the farm, but I got this image with Margaret looking a bit mystified as to why she was being photographed and Robert in the background, asleep. I'm really





'I enjoy this kind of situational portraiture, but what really interests me is the background. I love the incidental details'

pleased with this double portrait. Margaret is the main focus of the image as she is in the best part of the frame compositionally, and she is looking directly at the camera. The cupboards either side are a good balance and the drying clothes above help to give some interest to what would otherwise be an empty space.

I photographed Benny outside later, and have photographed him a number of times since. I have got to know Benny quite well over the years. He used to regularly stop me for a chat in the town and always had an interesting angle on current affairs. I haven't seen him to talk to for quite a while, but sometimes I see him driving his battered old Land Rover around.

I enjoy this kind of situational portraiture, but what really interests me is the background. I love the incidental details in the shot, such as the two clocks, one saying 7.30 and the other 12.15. The wood-effect hardboard on the mantelpiece has been held up with sticky tape and the breakfast things are still all over the table. There is a bare light bulb, thick socks and an apron hanging on the creel over the fire, and the tablecloth is vinyl, with bold fruit images over it. This room wouldn't have changed much over decades.

I have photographed many abandoned farmhouses in my area over the years, some with similar interiors. This was the only time I'd been in one which was occupied. Most of the old farmhouses locally have been done up now and many of the old features have been discarded. Benny still lives in the same house and this room is probably much the same today as it was when the shot was taken 20 years ago, but I think that both Margaret and Robert have now passed on.

I'd love to go back again. The next time I see Benny, I'll ask him if I can revisit and do some more shots. I'd really like to do some pictures on large format. I need to do it soon, though, because if Benny moves out it will just become another expensive local 'character' property with a modern interior and his land will probably become another housing development. AP

Andrew Sanderson was talking to Debbi Allen

Nikon: ENTER THE NEW GOLDEN AGE



"I just wanted to thank you for the excellent level of service you gave me during both transactions, the professionalism and speed of service has been outstanding, thank you very much, I was recommended to use you, and will continue to do so, and, I will of course be recommending you to other Nikon users."

– Damion Blackmore

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Nikkor 10mm f/2.8	£179.00
Nikkor 18.5mm f/1.8	£179.00
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14mm f/2.8D AF ED	£1,219.00
16mm f/2.8D AF Fisheye	£619.00
20mm f/2.8D AF	£465.00
24mm f/2.8D AF	£369.00
28mm f/2.8D AF	£245.00
35mm f/2D AF	
	£255.00
50mm f/1.8D AF	£109.00
50mm f/1.4D AF	£235.00
85mm f/1.8D AF	£299.00
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Prices include 20% VAT. Prices Subject to Change. E.&O.E.

85mm f/1.4D AF IF	
105mm f/2D AF-DC	
135mm f/2D AF-DC	
180mm f2.8D AF IF-ED	£695.00
AF-S FX SILENT WAVE NIKKOR	FNISES
AF-S FX SILENT WAVE NIKKOR AF-S 24mm f/1.4G ED	£1 /80 NN
AF-S 28mm f/1.8G	£499.00
AF-S 35mm f/1.4G	£1,299.00
AF-S 50mm f/1.4G IF	
AF-S 50mm f/1.8G IF	
AF-S 85mm f/1.8G	£379.00
AF-S 85mm f/1.4G	£1,189.00
AF-S 14-24mm f/2.8G IF-ED	
AF-S 16-35mm f/4G ED VR	
AF-S 17-35mm f/2.8D IF-ED	
AF-S 18-35mm f/3.5-4.5G	
AF-S 24-70mm f/2.8G IF-ED	
AF-S 24-85mm f/3.5-4.5G ED VR	
AF-S 24-120mm f/4G ED VR	
AF-S 28-300mm f/3.5-5.6G ED VR	
AF-S 70-200mm f/2.8G VR II IF-ED	
AF-S 70-200mm f/4G VR IF-ED	
AF-S 70-300mm f/4.5-5.6G VR IF-ED	
AF-S 80-400mm f/4.5-5.6G VR ED	
AF-S 200-400mm f/4G VRII IF-ED	
AF-S 200mm f/2G VR II IF-ED	
AF-S 300mm f/4D IF-ED	
AF-S 300mm f/2.8G VR II IF-ED	
AF-S 400mm f/2.8G VR IF-EDAF-S 500mm f/4G VR IF-ED	
AF-S 500mm f/4G VR IF-ED	
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED t	
AI -0 0001111 1/3.0E VIVI E ED (IIIC. 10000-1.23E ED I	£15 599 00
TC-14E II 1.4x teleconverter	
TC-17E II 1.7x teleconverter	
TC-20E III 2x teleconverter	
AF FX ZOOM-NIKKOR LENSI 18-35mm f/3.5-4D AF IF-ED	£449.00
24-85mm f/2.8-4D AF IF	
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro	NSES £189.00 £365.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro 60mm f/2.8B Micro AF-S 60mm f/2.8G ED Micro.	NSES £189.00 £365.00 £399.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro.	**NSES**** £189.00 £365.00 £399.00 £375.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED.	£189.00 £365.00 £399.00 £375.00 £609.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 80mm f/2.8G ED Micro. AF-S 80mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.	£189.00 £365.00 £399.00 £375.00 £609.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED.	£189.00 £365.00 £399.00 £375.00 £609.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/2.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight	NSES £189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 80mm f/2.8G ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight.	NSES £189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-400 Speedlight.	NSES £189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8G bicro. AF-S 60mm f/2.8G ED Micro. AF-S 65mm f/2.8G ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-101 Close-Up Commander Ki	NSES £189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £229.00 £119.00 £159.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 80mm f/2.8G PM DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-400 Speedlight. SB-R1C1 Close-Up Commander Ki SB-R1C1 Close-Up Commander Ki	NSES £189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £335.00 £19.00 £19.00 £399.00 £399.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G aF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-8400 Speedlight. SB-8401 Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SB-R1 Close-Up Remote Kit. SB-R1 Close-Up Remote Kit. SU-800 Wireless Speedlight Commander.	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £559.00 £399.00 £269.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 80mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G aF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R1C1 Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £159.00 £159.00 £269.00 £159.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1 Close-Up Commander Ki. SB-R1 Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS	NSES £189.00 £365.00 £375.00 £609.00 £175.00 £609.00 £1,245.00 £375.00 £375.00 £395.00 £199.00 £159.00 £159.00 £269.00 £159.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 65mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-400 Speedlight. SB-R1C I Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm f/2.8 Nikkor.	NSES £189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £1,245.00 £19.00 £1,29.00 £19.00 £159.00 £399.00 £159.00 £399.00 £159.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G aF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-81C1 Close-Up Commander Ki. SB-R1C1 Close-Up Commander Ki. SB-R1C1 Speedlight Commander Ki. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm ff2.8 Nikkor.	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £299.00 £199.00 £559.00 £159.00 £268.00 £1901.00 £608.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 65mm f/2.8G ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1C I Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SB-R1 Close-Up Remote Kit. SB-R1 Close-Up Remote Kit. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm f/2.8 Nikkor. 24mm f/2.8 Nikkor.	NSES £189.00 £365.00 £365.00 £397.00 £609.00 £1,245.00 £19.00 £19.00 £19.00 £19.00 £19.00 £559.00 £268.00 £159.00 £668.00 £608.00 £608.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-81 (Close-Up Remote Kit. SU-800 Wireless Remote Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm ff2.8 Nikkor. 24mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 28mm ff2.8 Nikkor.	NSES £189.00 £365.00 £369.00 £375.00 £609.00 £1,245.00 £229.00 £1,245.00 £1,245.00 £609.00 £159.00 £609.00 £199.00 £609.00 £609.00 £609.00 £609.00 £608.00 £615.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-710 Speedlight. SB-R1C Close-Up Commander Ki. SB-R1 Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 35mm ff1.4 Nikkor. 45mm ff2.8 Nikkor.	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £299.00 £199.00 £159.00 £159.00 £268.00 £159.00 £325.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8B Micro. AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-8H Close-Up Commander Ki. SB-R1C1 Close-Up Commander Ki. SB-R1C1 Speedlight Commander SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm ff2.8 Nikkor. 24mm ff2.8 Nikkor. 24mm ff2.8 Nikkor. 35mm ff1.4 Nikkor. 35mm ff1.4 Nikkor.	NSES £189.00 £365.00 £399.00 £375.00 £375.00 £1,245.00 £1,245.00 £1,245.00 £1,29.00 £159.00 £269.00 £159.00 £159.00 £159.00 £399.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G aF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R1C1 Close-Up Commander Ki. SB-R1C1 Speedlight Comma	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £299.00 £119.00 £559.00 £199.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £399.00 £599.00 £599.00 £599.00 £599.00 £599.00 £599.00 £325.00 £597.00 £325.00 £597.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 40mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G aF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1C Close-Up Commander Ki. SB-R1C Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SB-R1 Close-Up Commander Ki. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 35mm ff1.4 Nikkor. 50mm ff1.2 Nikkor. 50mm ff1.2 Nikkor. 180mm ff2.8 ED Nikkor. 180mm ff2.8 ED Nikkor.	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £299.00 £199.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.80 Micro AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.86 aF-S VR Micro IF-ED 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-400 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R1C1 Speedlight. SB-R1C1	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £299.00 £199.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00 £159.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G aF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-8+00 Speedlight. SB-8+1C1 Close-Up Commander Ki. SB-8+1C1 Close-Up Commander Ki. SB-8+1C1 Close-Up Commander Ki. SB-8+1C1 Speedlight Commander SB-8-200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 35mm ff1.4 Nikkor. 50mm ff1.2 Nikkor. 180mm ff1.2 Nikkor. 180mm ff2.8 ED Nikkor. 28-85mm ff3.5-4.5 Zoom-Nikkor SPECIAL PURPOSE: PERSPECTIVE	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £299.00 £199.00 £159.00 £159.00 £259.00 £159.00 £259.00 £159.00 £259.00 £259.00 £259.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm f/2.8G DX Micro. 60mm f/2.80 Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-710 Speedlight. SB-R1C Iclose-Up Commander Ki SB-R1 Close-Up Remote Kit SB-R1 Close-Up Remote R	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £375.00 £609.00 £1,245.00 £19.00 £19.00 £19.00 £159.00 £269.00 £159.00 £159.00 £159.00 £2559.00 £325.00 £325.00 £41,227.00 £325.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 65mm ff2.8G ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-81 Close-Up Commander Ki. SB-81 Close-Up Close	NSES £189.00 £365.00 £369.00 £375.00 £609.00 £1,245.00 £229.00 £119.00 £599.00 £269.00 £159.00 £608.00 £615.00 £127.00 £399.00 £599.00 £41,245.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 40mm ff2.8G ED Micro. AF-S 85mm ff3.5G VR DX IF-ED Micro. AF-S 105mm ff2.8G aF-S VR Micro IF-ED. 200mm ff4D AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-710 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-81 Close-Up Commander Ki. SB-R1C1 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight. MANUAL FOCUS NIKKOR AIS 20mm ff2.8 Nikkor. 28mm ff2.8 Nikkor. 45mm ff2.8 Nikkor. 45mm ff2.8 Nikkor. 45mm ff2.8 Nikkor. 180mm ff2.8 Nikkor. 180mm ff2.8 Nikkor. 28mm ff2.8 D Nikkor. ZOOM-NIKKOR MANUAL AIS 28-85mm ff3.5-4.5 Zoom-Nikkor SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR 28mm ff3.5 PC Nikkor.	NSES £189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £299.00 £1,290.00 £1,245.00 £1,245.00 £299.00 £159.00 £159.00 £159.00 £608.00 £615.00 £1,227.00 £325.00 £1,290.00 £1,247.00 £325.00 £1,247.00 £325.00 £599.00 £1,247.00 £325.00 £1,245.00 £1,455.00 £1,455.00 £1,195.00
AF & AF-S MICRO-NIKKOR LE AF-S 40mm ff2.8G DX Micro. 60mm ff2.8D Micro. AF-S 60mm ff2.8G ED Micro. AF-S 65mm ff2.8G ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED Micro. AF-S 105mm ff2.8G AF-S VR Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-81 Close-Up Commander Ki. SB-400 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-81 Close-Up Clo	NSES £189.00 £365.00 £399.00 £375.00 £375.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,247.00 £1,247.00 £1,247.00 £1,247.00 £1,250.00 £1,195.00 £1,195.00 £1,195.00 £1,195.00
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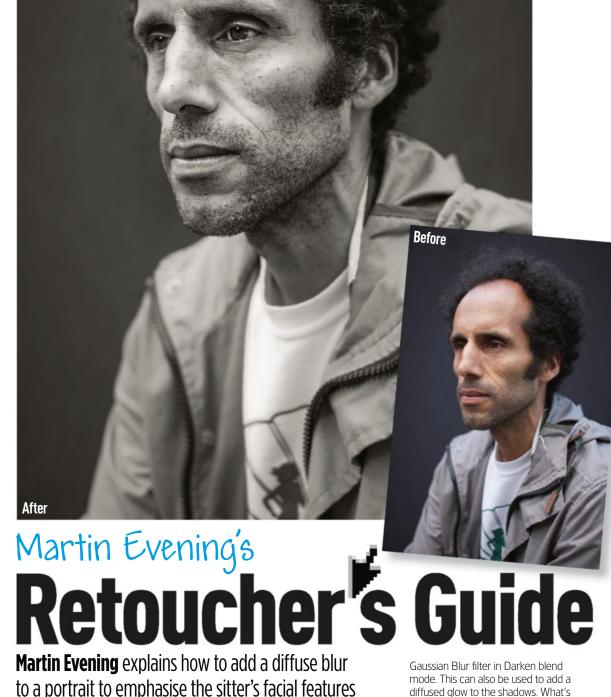


MARTIN EVENING

Martin Evening is a Londonbased advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company production and creative plug-ins for Photoshop.

His recent books include The Adobe Photoshop Lightroom 4 Book, Adobe Photoshop CS6 for Photographers, as well as the Adobe Photoshop for Photographers: The Ultimate Workshop series, which he co-wrote with Jeff Schewe.



WHEN photographing portraits, it can sometimes be a good idea to emphasise the facial features and at the same time soften the surrounding areas. In the following steps I explain how to do this by boosting the midtone contrast to enhance

boosting the midtone contrast to enhance the skin-tone texture and features on the face, and soften the outer edges. The steps I applied here emulate the effect of shooting with a portrait lens that has built-in edge softening. It also helped that I shot the original portrait using a 50mm f/1.2 lens at a wide aperture to capture a shallow depth of field.

The Field Blur filter I applied towards the end is only available in Photoshop CS6 or later. If using an older version of Photoshop, you could apply the Gaussian Blur filter in Darken blend mode. This can also be used to add a diffused glow to the shadows. What's different about using the Field Blur filter is the availability of the Light Bokeh and Light Range sliders. These provide additional control over where the blur effect will be most effective. This technique can work well when applying a subtle diffuse blur effect, but you need to watch out for halo banding that can occur when using certain combinations of settings.



This shows the before shot, which was photographed outdoors with available light only. I also placed a black Lastolite reflector behind the subject as a black background.



I imported the raw photo into Lightroom 5 and applied the Basic panel adjustments shown here. I basically adjusted the tones to bring out more detail in the Shadows and added more tone contrast.



To emphasise the skin texture and achieve a more 'crunchy' look, I adjusted the Clarity slider to +86. This setting is a lot higher than would be recommended normally, but with male portraits adding lots of Clarity can help accentuate the skin texture.



To soften the edges, I used the Radial Filter adjustment tool (new to Lightroom 5) and applied a -100 Clarity Radial Filter adjustment. The Clarity adjustment was preserved in the centre and a negative sharpness was applied to the outer areas only. I used the settings shown here to apply a maximum negative Clarity and negative Sharpness.



🚬 I needed to get rid of a loose thread on the collar that was distracting, so I opened the image using Photo>Edit in>Open in Photoshop (selecting the Edit Original option). In Photoshop I used the Clone Stamp to remove the unwanted bits and chose File>Save. This automatically added the edited version to the Lightroom catalogue.



In Lightroom, I converted the edited version to black & white using the Black & White settings shown here. I also went to the Split Toning panel and adjusted the sliders there to add a warm sepia tone effect.



I then chose Photo>Edit in>Open in Photoshop and selected the 'Edit a Copy with Lightroom Adjustments' option. This opened a black & white edited version in Photoshop, where I copied the Background layer, converted this to a Smart Object, set the blend mode to 'Darken' and went to the Filter menu, where I applied Blur>Field Blur...



As you can see in the previous example, the 30-pixel radius Blur applied a strong diffuse blur effect to the entire image. I then set about modifying the blur effect by adjusting the Light Bokeh and Light Range sliders in the Blur Effects panel.



Lastly, I clicked OK to apply the Field Blur filter effect. I was then able to target the Smart Filters layer mask in Photoshop and paint with black to gently remove some of the blur effect from the face and in particular the eyes.

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If you've ever wanted to capture a perfect lightning strike or a towering tornado, pro weather shooter Mark **Humpage** can help. He talks to **Debbi Allen** about the best techniques and how to stay safe, with additional advice from Tim Moxon and Cammie Czuchnicki of Weather Studios

How to shoot... Extreme weather

WE WOULDN'T be very British if we didn't all moan about the weather. Too hot, too cold, too dry, too wet; there's always something to say about it. Not British photographer Mark Humpage, though. Where others see weather as something to hunker down and shelter from, he sees an opportunity to get out and take photos.

'I recall, back in the mid-'90s, watching a documentary about tornados tearing apart communities in a place called Tornado Alley, America. I was fascinated. However, the movie Twister probably did it for me. Following this, I started chasing storms in the UK and so my learning curve began. Photography came alongside,' he explains.



YOU MIGHT think that here in the UK you're unlikely to be able to shoot dramatic weather conditions, but Mark insists that one of his favourite topics remains the rainbow. We've all seen one, but how many of us have ever captured a really great photo of one?

Although it's tricky to predict exactly where a rainbow will appear, we can increase our chances by checking weather maps for a rainstorm with its edge nearing your location. Bright sunlight is also a must, so spring and summer are best and, finally, the sun needs to be at a low angle so that its light can refract through the water droplets, so early morning or late afternoons are ideal. Finally, in terms of composition, you need to be facing the edge of the rainstorm with the sun at your back.

'Rainbows can be very rewarding. Most of my images have tended to be reactive, but it is possible to foresee and plan a rainbow shot. To capture a rainbow I would choose a day with isolated rain showers forecast,' says Mark. 'This allows a combination of light and water to generate the rainbow. I wait until the sun is lower in the sky (towards end of day), then using a radar app on my smartphone I intercept an isolated rain shower or storm. As the dark black clouds pass and the sun appears, the chances of witnessing rainbows are good. Positioning myself between the sun and storm (with the clouds moving away from the sun), I always try to capture the entire arc of the rainbow using a wideangle lens, and also a close zoom shot of where it touches the ground. A circular polariser will help to distinguish the colours.

With weather photography like this, you are unlikely to get a second chance, so you need to be ready to take a photo at any moment. For this, Mark recommends a few simple techniques: 'Extreme weather photography generally offers

a small subject time window. I find it very useful to think ahead in terms of camera settings and composition. The very nature of this genre induces an adrenalin rush and it is so easy to forget the basics during an exciting storm chase. It is at these crucial periods when more reliance must be put on the camera and less on human instinct.

'Set your camera to aperture-priority mode with a mid-range setting of around f/5.6, then compose with the land in the bottom third of the frame and sky in the top two-thirds. Use foreground neutral colours (wheat, corn, dry grass fields) and include an object (building, vehicle, tree, road sign) for scale, as otherwise it can be quite challenging to portray the intensity and size of the storm. Including a vehicle, person or tree in the frame works well, and gives a sense of 'man vs nature'. Finally, there will be little or no time for bracketing, so expose for those neutral foreground colours.

Taken near Raton, New Mexico in 2012 Canon EOS 550D, 10-22mm, 1/640sec at f/8, ISO 100

WEATHER STUDIOS SHOOTING SECRETS

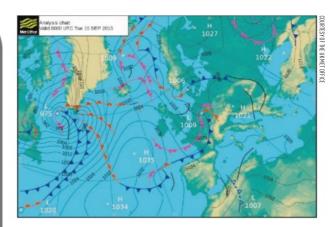
To capture the strength and vastness of an entire rainbow, the key elements are a short focal length (you'll need 20mm to capture a full rainbow) and a good location. Often in England, obstacles such as trees and buildings obscure the skyscape, so finding a location that is flat and open is paramount.

As rainbows occur in environments that include sunlight and water, metering can be a challenge. Typically, set your camera to underexpose the shot; too often large areas of white cloud can appear bleached out if not metered correctly. Additionally, glare is often a factor from other sources such as wet roads. It's often not feasible to eradicate all burned-out areas, but if you have good post-production tools then underexposing by up to 3 stops can yield much better end results.



Rainbow close-ups Olympus E-1, 54mm, ISO 100 Above: 1/60sec at f/6.3 Below: 1/100sec at f/7.1





HOW TO READ A PRESSURE CHART

THESE charts show the surface pressure pattern using isobars (lines of equal pressure) and indicate areas of high (H) and low (L) pressure, along with their central pressure value. Isobars are represented by solid lines and the closer they are, the higher the winds. Wind also blows almost parallel to these lines. High pressure is usually associated with settled weather while low pressure normally indicates unsettled weather.

MARK'S TOP TIPS FOR SHOOTING EXTREME WEATHER

MOTHER Nature never fails the photographer willing to push the limits. Each unique environment has its physical and technical challenges, whether it's working in extreme cold, heat, dust, humidity or wind. If you wish to capture strong weather images, visit strong locations.

- 1. Invest in a robust camera system
- 2. Be prepared to travel
- 3. Have patience
- 4. To prevent lenses fogging when subjecting camera equipment to extreme temperature variances, wrap the camera inside a plastic bag before going inside. Wait a few minutes for the camera to regain ambient temperature and the lenses/camera will remain fog free.





THUNDERSTORMS offer their own unique challenges, but you can start by predicting when a lightning strike will occur. Lightning happens when the atmosphere is unstable - this is when warm air exists beneath much colder air. If the conditions are right and hail is produced, this picks up a charge as it moves through the cloud, which is attracted to the earth's surface. The rapid expansion and heating of air caused by lightning produces the accompanying loud clap of thunder. To understand more about reading pressure charts, see How to read a pressure chart on page 23.

To increase your success rate, Mark advocates investing in the right kit. 'Mother Nature, and her effect on equipment, create a testing environment for the photographer,' he says. 'Reliance on robust and hardy camera equipment allows you to concentrate on the subject. Water, dust, vibration, rapid temperature changes and portability come as standard and the right equipment is paramount. Historically, I have used the Olympus E DSLR system, which offers weather sealing and dustproof qualities. I recently switched from the DSLRs to the more portable micro four thirds camera, the

Although you'll be able to take some great photos with just your camera setup, there are a few optional extras you might like to think about. 'For lightning photography, I use an accessory called a Lightning Trigger,' says Mark. 'It is a lightning/flash-activated shutter release with the ability to photograph lightning easily during the day or at night. It is about the same size as a mobile phone and sits on top of the camera. The trigger will increase lightning captures tenfold so it is well worth the investment."

Of course, lightning can be captured without the aid of a trigger. Good lightning images will only be feasible during nighttime storms, when long exposures can be used, so you will need a tripod for lowlight stability. I tend to keep the aperture pretty wide (f/2-5.6) depending on lens and exposure times, for anything from a few seconds up to 30secs,' explains Mark.

'There is naturally a lot of luck in capturing a good cloud-to-ground bolt. A useful tip is to keep the camera pointing in one direction and take numerous exposures. If a number of bolts are recorded, then simple post-processing (stacking) can reflect a multiple-bolt shot.

'When shooting lightning I normally use two cameras: one primed with a wideangle lens (to capture the entire storm structure), and the other closer in on a part of the storm cloud (to capture more detail of the lightning bolt).

Taken near Dickens, Texas, in 2010 Canon EOS 550D, 10-22mm, 1/60sec at f/4.5, ISO 100

WEATHER STUDIOS SHOOTING SECRETS

A useful tool for shooting lightning during daylight hours is a neutral density filter. This will allow you to reduce the amount of light entering the camera without introducing any other optical affects. As such, they are used to get longer exposures, which greatly improves your chances of catching a strike while the shutter is open.

At night, focusing and exposing successfully on a strike that is yet to ■ happen will always be challenging and can result in many out-of-focus shots. Set the focus to infinity and use a smaller aperture to increase the depth of field. As soon as you capture a strike, however small, preview the image to ensure that the focus is good, so that when the bigger strike happens you can be confident that it will be in focus.



Captured near a town called Floydada in Texas in 2012 Nikon D90, 10-20mm, 1/2sec at f/5, ISO 100



WEATHER STUDIOS SHOOTING SECRETS

If you are lucky enough to witness a tornado, conditions are often dark. Additionally, high winds, particularly aloft, make various aspects of the scene fast-moving, so keeping the shutter speed relatively high is important. Gusts of wind can also represent a problem for your camera's stability. A tripod is a must and in windier conditions it can be very useful to utilise the hook on the bottom of the tripod to add additional weight, in an attempt to improve stability.

Staying safe in these situations is paramount. Before setting up any shots, take care to understand the direction and speed that the storm is moving; you will then be able to judge how long you can safely remain in certain situations. And always have an escape route mapped out - or two!

TORNADOS

AS YOU will imagine, one of the most challenging aspects of photographing tornados is predicting where and when these weather events will occur. Depending on where you live in the world, extreme weather usually has a season, which allows the photographer to plan a window of opportunity. However, the Mecca for all storm lovers is unquestionably Tornado Alley in the USA, where the main storm months are April through to July.

'Three main ingredients come together during these months,' explains Mark. 'Tropical moist air from the Gulf of Mexico collides with hot dry air from the east and cool dry air aloft from the north. These air masses stack up over the centre of the country, creating a unique combination of atmospheric ingredients that provide a perfect

breeding ground for severe storms. It is a storm photographer's dream destination.'

There is hope, too, for those who fancy storm-chasing at home. Although the UK has no real storm season, thunderstorms, tornados and waterspouts do occur throughout the year, with periods of temperature change (air and sea) tending to be more favourable, such as spring or autumn. In order to predict where a storm will occur, you will need to master the art of reading weather and pressure charts. 'Monitor weather forecasts and forum discussions through this excellent site - www.ukweatherworld.co.uk,' says Mark. 'It includes links to every website you will need for monitoring weather forecasts and weather in real time.

For any storm-chasing, it's worth noting that

storms tend to move with weather patterns in a specific direction. Prevailing winds in the UK generally blow from the south-west. Moving storms will therefore travel north-eastwards, so positioning yourself on the south/east flank of a storm will ensure that you remain out of precipitation, and can enjoy the event safely and capture the heart of the storm.

However, there may be occasions when capturing a shot of lightning, a rainbow or a storm will involve exposing your kit to the elements. In such cases, you'll have to rely on the weatherproof qualities of the equipment.

Of course, during extreme weather events such as hurricanes, the rulebook goes out the window – everything gets soaked and mitigation is nigh-on impossible.

FINAL THOUGHTS

ALTHOUGH the challenges of predicting the weather and protecting yourself and your camera can be tough, Mark says that the hardest part can sometimes be seeing the aftereffects of these storms: 'I recall driving through parts of Oklahoma in 1999 shortly after the devastating mile-wide tornado. It was truly humbling and brought home the reality of a natural disaster and the devastation it causes.'

There are also ethical considerations. 'After witnessing my first tornadic damage, I actually challenged my own ethics,' explains Mark. 'It took a few

vears to come to terms with this and in particular one certain tornadic event. In 2004, in Kansas, USA, I witnessed the entire life cycle of a huge tornado. I tracked it, watched it rip up people's homes, snap trees like twigs, tear the tarmac off a road, and I was vards away from it. When viewed from space, the size of this single storm was as wide as the UK.

'After returning back home and uploading the images to my website, I received an email from a family in Kansas whose farm was destroyed by the tornado (I had captured an image of this). Initially my heart sank with guilt, but it transpired that the

family's lives were actually saved by our presence on that day. The noise, commotion and warnings sounded by storm-chasers had alarmed the family into taking shelter. The following year I travelled to Kansas, met the family, shared a few storm tales and we remain in touch to this very day.

Mark continues: 'I have been fortunate to witness many extremes of weather, including tornados. hurricanes and monsoons. However, there is one special event that I would dearly like to challenge myself with -Bangladeshi storms are probably the most violent on earth. Geography and topography make Bengal susceptible

to violent storms that create intense weather systems each year in March/ April. Poor infrastructure and no storm warning system compound problems facing people and village life in this inhospitable terrain. Such is the ferocity of these events, local people associate the natural forces of nature with mythical status. It has also never been captured on camera. That would be my ultimate weather challenge.'

But back home, in our less violent climes, there are still dramatic scenes to capture. From beautiful rainbows to lightning strikes, there's enough to keep us photographically inspired, even if the British skies are grey. AP

To see more of Mark's images, visit www.markhumpage.com

Shooting secrets provided by Weather Studios' Cammie Czuchnicki and Tim Moxon. Visit www.weatherstudios.com



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ound 9 of this year's Amateur Photographer of the Year competition is Going Abstract (textures, shapes and colours). The word abstract can mean many things. It can mean a departure from reality in the depiction of objects in art or it can mean something difficult to understand or something largely without concrete form. These

are all correct and helpful definitions, but it's important not to get lost in definitions. For this round we want you simply to think of 'abstract' as an exploration of the interaction between form, texture, shape and colour of any subject.

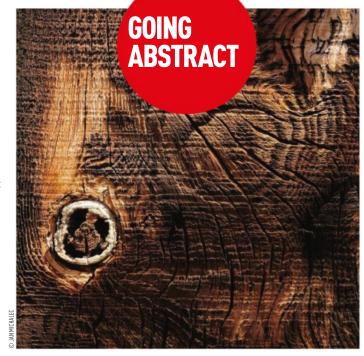
We have thousands of pounds' worth of fantastic Panasonic camera equipment up for grabs, as well as the chance to be crowned Amateur Photographer of the Year 2013. The closing date for round 9 is 25 October 2013. First prize is a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Macro-

Elmarit 45mm f/2.8 Asph Mega OIS lenses, worth a total of £1,359.98. Second prize is a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens, worth £499.99. Third prize is a Panasonic Lumix DMC-LZ30 worth £199.99. That's a prize package worth more than £2,059.96! The top 30 photographs will be

published in our 30 November issue, while the

scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focallength details. Remember to include a telephone number and your postal address so we can contact you if you win.



How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy13

Round nine

Going Abstract

Abstract is a genre of photography that is gaining more of a presence on websites such as Flickr and 500px. While it's clear that the term 'abstract' means slightly different things to different people, there are uniting themes throughout everyone's images. Abstract photography concerns itself with exploring the world through details. That doesn't mean just getting in close with a macro lens. It means shooting a subject in such a way that it is separated from usual representations of that object. It can mean shooting and framing your images so that the primary concern is squarely on the strange patterns, shapes and textures that make up the world around us. Take a look at some of the images on the opposite page and you'll get a good idea of what that means. Abstracts can be found everywhere, and in everything, from the street where you live to the darkest forest. We're putting no restrictions on your subject. This is your chance to be truly experimental with your image making. Black & white or colour, it doesn't matter. Just make sure that the pictures you find on your travels are visually engaging and exciting.

PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	n 2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Wideangle World	Wideangle/pan stitch	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colo	urs 50ct	25 Oct	30 Nov
Under the Weather	Autumn and winter weather	2 Nov	29 Nov	21-28 Dec

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS lenses, worth a total of £1,359.98. The G6 is a digital single-lens mirrorless camera with a 16.05-millionpixel, micro four thirds, Live MOS sensor. It has a 7fps high-speed burst, a 3in, 1.036-million-dot TFT LCD with Touch monitor, and a 1.44-million-dot OLED EVF. Other features include full HD (1920x1080-pixel) video at 50p (50Hz) in AVCHD Progressive and MP4 format, plus Wi-Fi connectivity with NFC technology. The Leica 45mm f/2.8 Asph lens has a bright f/2.8 maximum aperture designed to produce minimum distortion and soft focus.

2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noisereduction system. It also boasts quick start-up and Light Speed AF, making it possible to capture fast-moving subjects clearly. Other features include creative panorama and creative control with 19 filter effects, Wi-Fi connectivity with NFC technology and full HD (1920x1080-pixel) video with stereo sound.

3rd prize

The third-prize winner will receive a Panasonic Lumix DMC-LZ30 worth £199.99. The 16-million-pixel LZ30 bridge camera has a 25mm wideangle lens with 35x optical zoom (25-875mm equivalent). The Extra Optical Zoom function extends zoom power to 78.8x (at 3-million-pixel resolution) by using the centre part of the CCD to bring subjects even closer. The LZ30 has Creative Control with 10 effects and Creative Retouch with 11 effects, while HD video can be recorded in 1280x720p Quick Time Motion JPEG format.





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Here are some tips and suggestions to help you get started

Why not try...



MAN-MADE ABSTRACTS

Abstracts are everywhere. It really is just a matter of keeping your eyes open. Perhaps one of the simplest places to find abstracts is in a man-made structure, such as a tower block. Take a look at this shot from previous APOY entrant Peter Amies. It's a simple shot, but one that works incredibly well. He has presented just enough information so we have a general idea of what we're seeing, but he has withheld just enough so we can still get lost in the tones and shapes. While shots like this are not difficult to find, they are not always immediately apparent. The trick is to see the scene in small sections. What will a particular area look like separated from the environment? Take some time to explore an area through your camera's viewfinder. You may be surprised by the shots that jump out at you.



NATURAL ABSTRACTS

We've mentioned that abstracts can focus on texture and colour, and these can be found in some very interesting places. This is Alan Wilson's shot from one of our previous Masterclasses. Although we can clearly see a fin (the subject is, of course, a fish) there is still something unusual about the image. It's not often we see a fish this close. The texture of the scales is beautiful, and the unusual light – a result of a desk lamp and a wrongly set white balance - all add to the success of the shot.

UNEXPECTED PLACES

As you've probably noticed by now, abstract is a quite general term for what we're looking for. It covers a wide range of subjects. This image, and the one on page 27, is another good example of the kind of thing we're looking for in this round. Both images were found in woodland areas. The image by Jan Michalec on page 27 was spotted on a tree trunk. It's a beautiful and simple picture that reveals the rich colour of the bark and the intricate patterns that are only spotted on closer inspection. This shot of a tree's reflection in a puddle by Karl Skerstins reduces the visual information down even further by removing colour. Instead, it allows the viewer's eye to absorb itself in the strong textures of the mud, and the forms and patterns within the water reflection



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OF THE YEAR COMPETITION

After you've read the rules, send your entry to: Going Abstract, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU

CLOSING DATE FRIDAY 25 OCTOBER 2013

PLEASE USE BLOCK CAPITALS

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Camera		
Film (if applicable)	Exposure (if known)	

learn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted If my entry is not successful, I would like the image to be considered for critique in the Appraisal column be considered for critique in the Appraisal column \Box

RULES LEntrants may submit only one photograph per month, as an sR6B JPEG file that is 2,700-3,000 pixels along its longest dimension, an daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDS/DVDs), When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round. name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5 Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you companies reserve the right to use; putual and replantish enterior is not much with the Competition, will not payment. A system that may be a grant permission to IPC and another was excised group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK's the right to use your name and down or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APDY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to be used to the particle produce the place of the produce of the place of the produce of the place of the produce of the place o bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. It. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic IX Standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. Io. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a fie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud of Praudulent misrepresentation caused by the proven negligence of employees or agents of IPC Parasonic UK or their associated group companies, 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution 2.5. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts, 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.



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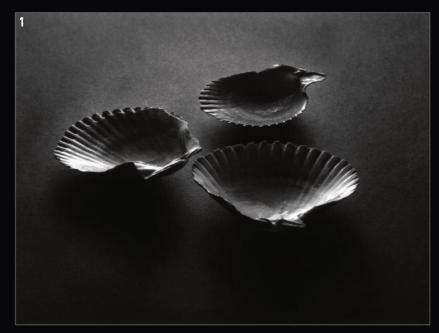
Stewart McKeown Kent

Stewart, 29, has been a photography enthusiast since he was 15 years old. His youthful passion for skateboarding led him to magazines where he would see fantastic photos of skateboarders that inspired him to pick up a camera and try it for himself. He says his favourite subjects involve water because these diverse environments encourage him to use different techniques, especially those involving long exposures and reflections. Stewart plans to continue to visit new locations to improve his photography in the future.

Wild poppies
1 A well-timed cloud diffused the sunlight and gave Stewart a manageable dynamic range for this image Nikon D90, 16-85mm, 1/125sec at f/8, ISO 200, 0.6 grad, polariser, tripod

Harty ferry 2 Calm water, soft light and a balmy sky make for a serene image with a beautiful split composition Nikon D90, 70-300mm, 1/20sec at f/8, ISO 200, tripod, shutter release

Woods after light snowfall 3 Using an ND grad filter to control the sky, Stewart has created a dramatic wideangle scene Nikon D90, 12-24mm, 1/100sec at f/11, ISO 200, 0.9 ND grad, tripod

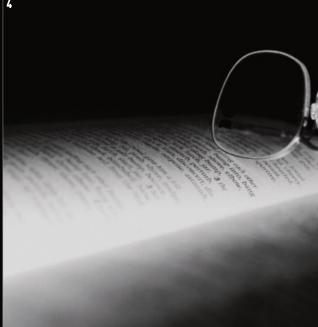




Keith shows that you can practise simple and more complex techniques at home with these images. The strong directional lighting really enhances the shapes and textures here – *Debbi Allen, deputy editor*









Keith Chillman Hampshire
Keith first started photography in the late 1970s when he studied it for a CSE qualification at school. He started out with a Halina compact camera, but then moved on to 35mm SLR film cameras. He still uses a Nikon FE2 today, along with a 50mm f/1.8 prime lens and a Nikkor 35-70mm zoom. However, Keith is not exclusively wedded to film, as he also makes use of a Canon Digital IXUS 80 IS compact that he says he thoroughly enjoys using.

Shells

1 Keith creates his low-key images with simple set-ups that utilise basic equipment. This image was lit with domestic lamps Canon Digital IXUS 80 IS, 1/8sec at f/5, ISO 80

Weave

2 Another example of Keith's creative approach to lighting: for this image he made use of a pocket torch Nikon FE2, 35-70mm with dioptre close-up lenses, aperture priority at f/8, Ilford HP5 Plus,

Snail shell 3 This image makes excellent use of texture, detail and blur, as well as a strong light source NIkon FE2, 35-70mm with dioptre close-up lenses, aperture priority at f/5.6, Ilford HP Plus

Reading glasses 4 It's amazing how creative you can be with items that are lying around the house. Keith's image works due to its simplicity Nikon FE2, 35-70mm, aperture priority at f/5.6, Ilford Delta 100

Shell assortment

5 The arrangement of the objects really helps this image come alive. There are some fantastic textures
Canon Digital IXUS 80 IS, 0.6secs at f/5, ISO 80









Paul Chambers Wiltshire

When Paul was in the Navy some 30 years ago, he was lucky enough to travel to Antarctica, where his love of photography was born. His favourite subjects are landscapes, but he says he is really up for a photographic challenge of any kind, and loves the creative opportunities that come with producing images that other people enjoy. He says he plans to continue learning new techniques, with the ultimate goal of producing a landscape that no one else has ever done before.

New Forest ponies 1 Paul had to move fast to capture this image, as the golden dusk light was already beginning to fade Nikon D700, 70-300mm, 1/125sec at f/8, ISO 2000 Watch House at Lepe 2 A lengthy exposure allowed Paul to capture the tranquillity of this scene Nikon D700, 24-70mm, 79secs at f/11, ISO 200, 10-stop filter, 2-stop filter, tripod

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Peter Henry Emerson

(1856-1936)

Peter Henry Emerson's 'naturalistic' approach made him an influential figure in the history of photography, writes **David Clark**

IN THE mid–19th century, it was accepted practice for photographers to use several negatives when making a single print. Leading 'art' photographers of the day, including Oscar Rejlander (1813–75) and Henry Peach Robinson (1830–1901), perfected methods of 'combination' printing that seamlessly montaged as many as 20 or 30 negatives. In doing so, they overcame photography's technical limitations and created results that were comparable with contemporary paintings.

Above: This portrait of Peter Henry Emerson was published as the frontispiece of the book *The English Emersons*, which was published in 1898 for private circulation. Only 50 copies were printed



In 1889, however, the general acceptance of this approach was challenged by Peter Henry Emerson. His pamphlet, *Naturalistic Photography for Students of the Art*, was famously described by one commentator as 'a bombshell dropped into the midst of a tea party.' In the pamphlet, Emerson scorned the use of multiple negatives as contrived and artificial. He argued that photography

should be concerned with the 'naturalistic' and faithful representation of reality on its own terms, rather than in the imitation of another art form.

Emerson was, by that time, an established and respected photographer. Born in Cuba to wealthy Anglo-American parents, he had grown up in Cuba and later Delaware, USA, but when his father died in 1867,



the family relocated to England. He later studied medicine at university in London and Cambridge before beginning a career as a surgeon.

However, his medical career was short-lived, and his growing interest in photography and the natural world led him to become a full-time photographer in 1886. In that same year he published his

first book, Life and Landscape on the Norfolk *Broads*. The book, produced in collaboration with the painter Thomas Goodall, included 40 of his idyllic platinum prints of people working in the Norfolk landscape, alongside his written descriptions of rural life in the region. The book, which was a great success, showed Emerson's deep respect for the traditional ways of living that were

'Gathering Water Lilies' from Life and Landscape on the Norfolk Broads, 1886. The subjects are collecting the lilies to use as fishing bait

disappearing as industrialisation advanced.

One of the most famous photographs from the book is 'Gathering Water Lilies' (above). Superficially, it appears to be a romantic scene of a couple in a boat on the Norfolk Broads, but in accordance with the book's theme, it actually depicts two people at work - the woman is collecting water-lily flowers



'Marsh Leaves (1895) showed a marked change in style towards a minimalist, almost abstract approach'

to use as bait for fishing. Emerson followed this limitededition book with others celebrating rural themes, including Pictures of East Anglian Life (1888) and On English Lagoons (1893). He regarded his photography as fine art and thought carefully about the style and content of the images he wanted to produce. The results of these reflections were made public through his then-controversial articles in Amateur Photographer and in lectures at the Camera Club in London, which he helped found in 1885. His views were fully expressed in his Naturalistic Photography pamphlet of 1889, in which he defined naturalism as 'the true and natural expression of an impression of nature by an art', and declared that photography's purpose as an art form was the accurate representation of the world around us.

Emerson felt that this would be best achieved by using differential focus, by which the subject could be kept in sharp focus while the rest of scene was rendered softer. This could be done through using a long lens or camera-back swings and he believed this effect was more true to human vision than showing the whole scene in sharp focus.

Two years later, however, in a blackbordered pamphlet entitled The Death of Naturalistic Photography (1891), Emerson declared that he had been wrong. 'I have compared photographs to great works of art, and photographers to great artists,' he wrote. 'It was rash and thoughtless, and my punishment is having to acknowledge it now.'

Emerson came to this decision after scientists Hurter and Driffield published the results of their pioneering work on sensitometry in 1890. He interpreted their conclusions as providing evidence that there were inherent mechanical limitations in controlling tones in photographic printing. He was also influenced by the negative views on photography's artistic status held by a friend who was a prominent painter (believed to be James McNeill Whistler). 'In short,' Emerson regretfully concluded in the pamphlet, 'I throw in my lot with those who say that photography is a very limited art.'

Despite this declaration, he continued making photographs. His final limited-edition book, Marsh Leaves (1895), showed a marked change in style towards a minimalist, almost abstract approach and is generally considered one of his best books.

In later life, Emerson continued to photograph but without the passion of earlier years; he neither published nor exhibited his work. Instead, he wrote detective fiction and other books on diverse subjects, including the rules of billiards and the Emerson family's genealogy. He also wrote a book on the history of artistic photography, which was completed shortly before his death, although the manuscript was lost and never published.

Emerson held strong views and his passionate defence of them prompted public disagreements with the photographic establishment. In his day, he was regarded as an outspoken character who divided opinion. However, his initial views on photography as a distinctive and important art form, together with his purist aesthetic, went on to have an influence on much 20th century photography. AP

'At Plough, The End of the Furrow', from Pictures From Life In Field And Fen, 1887

BOOKS AND WEBSITES

Books The only book on Emerson's work that is currently in print is Peter Henry Emerson and American Naturalistic **Photography** by Christian A Peterson. Others. including *The Old* Order and the New: PH Emerson and Photography, 1885-1895 by John Taylor, are available second-hand on www.amazon.co.uk

Websites

Emerson's images can be seen by searching on www. scienceandsociety. co.uk. They can also be found in the image collections on www. nationalmedia museum.org.uk and www.vam.ac.uk.

Biography

Peter Henry Emerson born on 13 May in Cuba, where his father is a sugar-plantation owner

1864

The family moves to Wilmington, Delaware, USA

Emerson's father dies and his mother moves the family back to her native England

1879-85

Studies for a degree in medicine at King's College, London, and Clare College, Cambridge, and becomes a surgeon

1882

Begins to take photographs and to exhibit his work

Publishes his first book, Life and Landscape on the Norfolk Broads. He abandons his medical career

1889

Publication of his pamphlet Naturalistic Photography for Students of the Art

Publishes The Death of Naturalistic Photography, in which he recants his earlier views

1895

Publishes his final book of photographs, Marsh Leaves. In the same year, the Royal Photographic Society awards him its Progress Medal

1900

The RPS honours him with a major retrospective exhibition

1936

Dies on 12 May in Falmouth, Cornwall, a day before his 80th birthday

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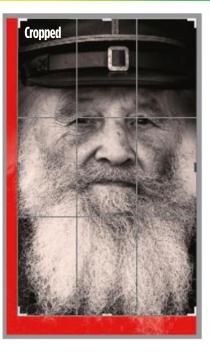
Old Soldier

Canon EOS 5D, 75-300mm. 1/250sec at f/6.7, ISO 100

John Hall

SOME images are almost ingrained on our collective psyches. We may not have photographed them ourselves, but the mention of certain subjects will immediately conjure up a mental image - the lone windswept tree, for example, or the wooden jetty with misty water. The 'craggy old man in monochrome' is similarly enduring, and its success relies on a set formula consisting of a tight crop on a (creased) face, a direct 'to-camera' stare (through slightly tired eyes) and high, almost lith-like contrast. A slightly warm tone (again, like a lith print) is optional.

With this shot, John hasn't strayed from this stylistic path, so all the key ingredients are in place. In addition to the monochrome conversion. I can see that he has dodged and burned in places, in a sympathetic fashion that adds to the mood of the image. The possible exception is where the processing has resulted in banding in the background. Shooting raw and converting it to a 16-bit TIFF for editing may have prevented this from happening, but after the event it's hard to remedy. One option might be to crop the image slightly, which not only reduces the appearance of the banding, but



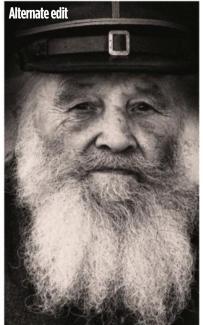
also helps centralise the figure.

An alternative might be to add some grain-like noise to the image to break up the banding. In this instance, it may also help with the sharpness of the image – as it stands, there's a slight overall softness that is at odds with the subject. Although you could use a 'grain' filter (or similar), I prefer to use a process that involves adding monochromatic Gaussian noise with Photoshop's Add Noise filter, softening the noise with a weak application (a less than 1 pixel Radius) of the Gaussian Blur filter, and then boosting the black point and white point using Levels (see below). With John's shot, applying this process means that the banding is hidden, the image looks sharper and it has an overall 'bite' that complements the subject.





'An alternative might be to add some grainlike noise to break up the banding'





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Fading Path Jordan Fogal

Nikon D40, 18-55mm, 0.8sec at f/5.6, ISO 800

I'M SURE that Jordan's photograph is going to be one of those images that polarises opinion. Some AP readers will appreciate its harmonious abstract blend of expressive colours, shapes and patterns, while others will loathe its lack of sharp focus and an obvious subject and its overall 'arty-fartiness'.

However, regardless of your standpoint, at least it will have provoked a reaction of some sort. In my opinion, *any* photograph that gets a response from the viewer – even in a negative way – is infinitely preferable to an image that is met with indifference. And that is partly why Jordan's photograph, which he describes as 'a portrait using projection and a slow shutter speed to create atmospheric imagery' is my picture of the week. Let us know what you think of this image.







Angela Sergio Parrella

Nikon D3000, 18-55mm, 1/80sec at f/6.3, ISO 800

SERGIO'S photograph of Angela (the mother-in-law of one of his father's cousins) making pasta is reminiscent of a classical painting. Were it not for the modern double-glazing in the background, it's a scene that we could imagine happening centuries ago.

The key to this shot's success is the light. In this case, it's the atmosphere created by the light coming through the window, which is clearly the only source of illumination. This is one of those instances where flash would not be the right option. We can emulate a fill light digitally (to a certain extent), but although it lets us 'see' into the shadows a little more, it destroys the atmosphere created by the chiaroscuro (the contrast between light and dark). It's this contrast that gives the image its painterly feel and enhances its timeless quality.

However, although the light

coming through the window is crucial, the window itself is not, and the large white area draws the eye away from the main subject. Cropping will remedy this in an instant, and a square crop perhaps even enhances the overall mood by removing the modern window frame.

Unfortunately, as much as I like the lighting, the framing and the simple beauty of the image, the shutter speed wasn't fast enough to freeze the action. The subject's slightly blurred hands aren't a problem (indeed, the blur gives us a sense that something is happening), but the subject's face is too soft. This is a shame, because this type of blurring is impossible to eradicate after the event. A higher ISO and/or a wider aperture would have been my advice. While it's a good idea to try to keep noise to a minimum, a noisy, but sharp image is preferable to a blurred one.







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APTestbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Tech 21 Impact Mesh case for **iPhone 5** £24.95

www.tech21.uk.com

TECH 21 produces an enormous range of phone cases all dedicated to a single cause - protection, or as the firm refers to it, 'impactology'. Dedicated photography-related apps mean that a phone is fast becoming an essential companion for photographers, and if you take yours on shoots with you then protection is essential.

The essence of Tech 21's 'impactology' is in thin orange strips around the edges of the case. These are made of 'D30', a non-Newtonian polymer that absorbs shock from impact, allowing it to dissipate evenly across the surface of the material. The case is reassuringly grippy, with a flexible shell that allows the phone to click into place and creates a secure hold. It's very slim, and while this makes it pocket-friendly some more protection for the screen might have been comforting.

When we bravely dropped an iPhone onto the floor with the case attached, it survived the incident without a scratch. Although we were nervous about pushing our tests too far, the Mesh Case stood up well to the everyday challenges we threw at it. While the case won't work miracles,

it will provide some peace of mind, and at £24.95 it is a reasonable price to pay. The case is also available for other phones, in a variety of styles and colours. For a full list visit the Tech21 website. Jon Stapley



The ΔP to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



We tested the read/write speeds of a 32GB Lexar Jumpdrive P10 over a USB 3.0 connection on a PC. In our test, the P10 was able to read 1GB of data in 3.99secs, achieving a speed

these results are a little below Lexar's spec, they are still impressive. Bear in mind that if you're using USB 2.0 you can expect things to slow down considerably. It may be a little expensive, but the P10 offers a durable, well-built flash drive with great transfer speed. Jon Stapley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

Six of the best

Six of the best third-party remote releases on the market today are put to the test.

AP 12 October

Sony Xperia Z1

It has a 20.7-million-pixel, compact-camera-sized sensor and 27mm f/2 lens, but how good are the images from the Xperia Z1? Richard Sibley finds out.

Nikon 1 AW1

Richard Sibley takes a first look at the world's first waterproof digital interchangeable-lens camera.

AP 19 October

Canon PowerShot G16

We test Canon's latest advanced compact camera with wireless connectivity, 12-million-pixel CMOS sensor and 28-140mm (equivalent) zoom lens.

Olympus OM-D E-M1

We test the flagship Olympus micro four thirds system camera, with new 16-million-pixel Live MOS sensor and Olympus's 'fastest-ever' AF system. AP forthcoming issue





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Sony Alpha 3000

With its DSLR styling, 20.1-million-pixel, APS-C-sized sensor and a street price of around £350, is the mirrorless Sony Alpha 3000 the ideal alternative to an entry-level DSLR?



MANY people new to photography overlook compact system cameras (CSCs) simply because they don't look like DSLRs. Commonly, there is a preference for DSLRtype cameras as some consumers assume they offer superior image quality. The small size of a CSC, on the other hand, can give the impression that it is just a step up from a compact. Of course, we know that many CSCs are capable of matching, if not bettering, similarly priced DSLRs.

Into this environment steps the Sony Alpha 3000. It is, in essence, an addition to Sony's NEX series, but it is housed inside a lightweight, compact, DSLR-style body. As a result, the Alpha 3000 sits somewhat unconventionally in Sony's current camera line-up as being the first and only mirrorless camera included in the Alpha range of SLT (single lens translucent) cameras. Boasting an impressive sensor, a large but lightweight body and an electronic viewfinder all for a very reasonable price, the Alpha 3000 could prove very popular.

Inside the Sony Alpha 3000 is an Exmor APS HD CMOS-type sensor with a 20.1-millionpixel resolution. The sensor is APS-C-sized and measures 23.2 x 15.4mm. Images can be captured as both raw and JPEG files, and they are processed by the speedy Bionz processor that we've seen in many recent cameras from Sony. The speed of the processor allows 2.5 frames per second when shooting at full resolution.

As a kit, the Alpha 3000 comes with an 18-55mm f/3.5-5.6 zoom with built-in optical stabilisation. On an APS-C-format body (with a 1.5x crop), it is the full-frame equivalent of a 27-82.5mm lens.

Usually, cameras in Sony's Alpha range sport the A mount, but the Alpha 3000

- F-mount ISO 100-16,000
- Street price around £350 with 18-55mm f/3.5-6.5 kit lens

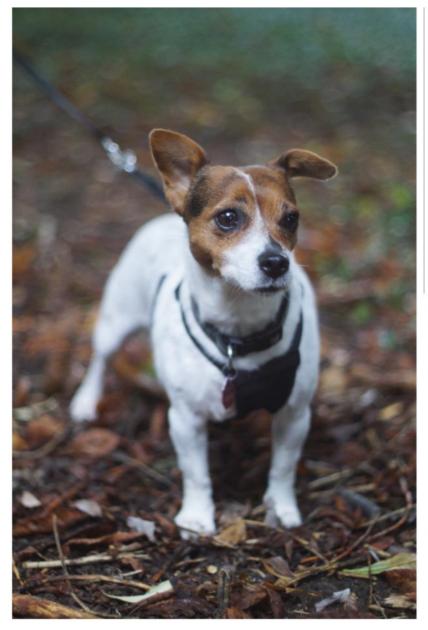
uses the E mount like the company's NEX series. This allows the use of a wide range of Sony E-mount lenses, from wideangles to telephotos and everything in between. Also, like the NEX series, an LA-EA1 or LA-EA2 adapter can be added to allow the use of Alpha lenses. The LA-EA2 adapter can use phase-detection autofocus, but it costs around £260, so while it allows Alpha lens owners to their existing kit on a lighter body, it is an expensive accessory.

Following on from cameras such as the Cyber-shot DSC-HX50 and Cyber-shot DSC-RX100 II, Sony has again incorporated a multiple-interface hotshoe. This is a special hotshoe developed by Sony to allow advanced communication to the camera via special information terminals. As a result, it is compatible with many Sony accessories, including microphones, external flashes and the EV1MK electronic viewfinder.

For the creative shooter, the Alpha 3000 has 11 creative modes with 15 different types of picture effects. These include retro photo. toy camera, miniature, soft focus and richtone mono. These can also be used when recording video.

The well-regarded sweep panorama function is featured on the Alpha 3000. By pressing the shutter button and sweeping the camera across the scene, a series of pictures is taken, which are then processed by the camera and combined into a single image.

A lithium-ion Stamina battery powers the Sony Alpha 3000, and allows for an extensive 460 shots before needing to be recharged, which is



Right: As the Sony Alpha 3000 features full manual controls, it allows a lot of creative freedom

Left: Using a lens adapter means a host of lenses can be fitted onto the Sony E-mount. This image was taken with a manual Nikon 50mm f/1.4 (See Features in Use on page 47)



carried out via a Micro USB port.
This has the advantage of being able to charge the camera from a variety of sources, including a laptop and mobilephone chargers. The port also acts as a terminal for transferring images.

BUILD AND HANDLING

Measuring 128x90.9x84.5mm, the Alpha 3000 is big for a mirrorless camera, but not small compared with other Alpha SLTs. It is also light due to the plastic body. On the rear is a nice textured grip that allows the thumb to rest close to the main controls without any issues. Coupling this with the large textured front grip makes for a very comfortable camera to hold. It feels nice and secure, and I think many users will prefer this to a standard compact system camera.

The build quality reflects the fact that this camera is designed to be inexpensive. As such, the Alpha 3000 is constructed from low-cost components. Of course, this is to

be expected of an entry-level camera with such impressive hardware inside. Although it does feel very plasticky, as with many Sony cameras it is well built and has nothing that feels precarious or insecure. My only criticism of the construction is that the buffer on the electronic viewfinder is entirely plastic and not rubberised. It is not noticeably uncomfortable, but it could present a problem for wearers of glasses.

The menus are almost identical to those in the NEX cameras, with five separate submenus represented by icons: one each for camera, image size, brightness/colour, playback and set-up. These submenus distribute the settings nicely so users can quickly find what they want.

The button layout is centred around a D-pad, which doubles as a scroll wheel to toggle through different values. This also has directional buttons that control ISO, display, drive mode and exposure value/focus point, with the centre button used to confirm/ select. Below is a custom button Sony calls Soft Key B, which can be set by the user. I

Above: I found shooting from the hip was great. The high-speed autofocus allowed me to capture some interesting shots that other cameras may have missed

often used it to switch between JPEG and raw shooting. The right directional button can also be changed from ISO to access the function menu. By default with the function menu enabled, this button allows quick access to AF/MF select, AF mode, autofocus area, ISO, white balance and picture styles. However, it needn't be limited to these – users can define which settings they have quick access to. The camera is therefore easy to use and very open to personalisation.

The Alpha 3000 doesn't have a proximity sensor, so in order to switch between live view and the electronic viewfinder the finder/LCD button between the pop-up flash



Below: Creative styles can be changed to allow high-contrast black & white images, as well as a wide range of other

styles

and the mode button must be pressed. This takes getting used to, but it is not too much hassle. However, the lack of a proximity sensor makes reviewing shots on the LCD a tad frustrating. Once a shot is taken using the EVF, you'll need to press the finder/LCD button to review it on the LCD screen.

METERING

Multi, centreweighted and spot metering are all offered by the Alpha 3000 and all can be relied upon to achieve reasonable results. Pressing down on the D-pad allows the exposure value to be changed should the metering be thrown by a high-contrast scene or other challenging conditions. However, this is only available in the PASM exposure modes.

Images previewed on the back of the camera looked fine, but turning on the highlight/shadow clipping warning showed that many highlight areas were blown. This happens because the camera has a tendency to prioritise midtones, which gives the appearance of a well-exposed image on the LCD. Rarely did I find that shadow details were clipped, so by shooting at between -0.5EV and -1EV, better results could be achieved straight out of the camera.

By slightly brightening the shadow areas using software, a better image can be achieved. Alternatively, for some scenes, particularly high-contrast landscapes and when shooting at -1EV, I found that the DRO (dynamic range optimisation) setting helped bring out detail in shadow areas

DYNAMIC RANGE

As mentioned in the *Metering* section (above), I found that the images from the Alpha 3000 lose





ONE OF the assets of the Sony E mount is its very short flange depth the distance between the back of the lens mount and the sensor. Due to this. the distance can be extended using an adapter to allow almost any SLR lens to be used with an E-mount camera. A range of adapters is available from www. srb-griturn.com, and other companies online. These adapters allow users either to mount lenses they already own, or to buy new lenses cheaply and get an adapter to make them fit.

I used a manual Nikon F-mount

50mm f/1.4 lens, which cost around £80 second-hand. Connecting the lens to the adapter and the adapter to the camera was perfectly straightforward, and I was then able to shoot portraits with a fantastic lens. For the photographer on a budget, this is a good way to obtain great lenses at a cheap price.

However, most of these adapters lack the ability to autofocus or change the aperture of the lenses, so their use is generally limited to manual-focus lenses that also have an aperture ring.



highlight detail rather easily, but after applying exposure compensation the balance between highlights and shadows was acceptable. In many situations, a good balance is struck. By using Adobe Lightroom to process the images, I discovered that a lot of detail could be brought back from shadow areas in the raw files.

In the brightness/colour menu there is an HDR feature and one to simply optimise the dynamic range. Again, as I mentioned earlier, using DRO boosts shadow detail. It does this by applying a tone curve to shadow areas. The Auto HDR feature takes three bracketed pictures with different exposures, and then merges them together. The value by which the exposures vary can be set by the user to between 1EV and 6EV. Provided the photographic subject is stationary throughout, nice results can be achieved without causing the image to look overdone.

AUTOFOCUS

In bright conditions the focusing is snappy and quick. In challenging low-light conditions, I expected the camera to take a while to focus, but I was pleasantly surprised. Even though the Sony Alpha 3000 relies on 25 contrast-detection, not phasedetection, points, it is still very fast even in low-light. Also, a well-placed assist beam aids autofocus in situations where there is minimal available light.

I spent a few hours walking through London shooting street images, mostly from the hip. This can often be challenging for mirrorless cameras, particularly if the action happens very quickly. With the Alpha 3000 I was able to capture everything as it occurred, and the camera even performed reliably when the conditions were overcast and the light was fading. I was very impressed with its consistency.

When using multiple AF points, if there is a clear and obvious focal point inside the frame the AF points very occasionally lock onto an obscure area. For example, when aiming at a tall building, the focus point would lock onto a cloud in the top corner or, more commonly, the AF would ignore a macro subject and any other foreground object and lock focus in the background. To combat this, I set the custom function button to move the AF point, which saved me from having to dive into the menu each time. It was very easy to set a custom focus point using the direction buttons on the control pad at the back of the camera.

NOISE, RESOLUTION AND SENSITIVITY

Interestingly, Sony claims that the sensor in the Alpha 3000 has the same adaptive noise-reduction features as the sensor in its full-frame SLT model, the Alpha 99. The Alpha 3000 has a huge sensitivity range of ISO 100-16,000. At the lowest sensitivity of ISO 100,

Facts & figures



RRP Around £350 with 18-55mm f/3.5-5.6 lens

20.1-million-pixel, Sensor

APS-C-sized (23.2 x 15.4mm) CMOS sensor

5456 x 3632 pixels

Focal length mag 15x Lens mount

Sony E mount

JPEG, ARW (raw), AVCHD/MP4 File format

Compression 2-stage JPEG

Adobe RGB, sRGB Colour space

Electronically controlled focal-plane shutter Shutter type

30-1/4000sec plus bulb Shutter speeds

Max flash sync 100-16.000

Metering system

Output size

Exposure modes

iAuto, Superior Auto, program, aperture priority, shutter priority, manual, scene selection, sweep panorama

1,200-zone evaluative metering, multi-segment,

centreweighted and spot

±3EV in 1/3EV steps Exposure comp

Auto, daylight, shade, cloudy, incandescent, fluorescent, White balance

flash, custom and manual 2,500-9,900K

White balance bracket

Drive mode

LCD

Single-shot, continuous, speed priority continuous 3.5fps, self-timer, bracketing

3in (7.5cm) TFT LCD (230,400 dots)

Viewfinder type 200,000-dot QVGA Tru-Finder eye-level viewfinder Focusing modes Single-shot AF(AF-S), continuous AF(AF-C), autofocus,

direct manual focus (DMF), manual focus

25-point (contrast AF), multi point (25 points)/

AF points centreweighted/flexible spot

Ruilt-in flash

Video 1080 (50i, 50p or 24p AVCHD output), MP4

(1440 x 1080 at 24fps)

SD, SDHC, SDXC, Memory Stick Pro Duo Memory card

NP-FW50 (approx 460 shots) Power

USB 2.0 Hi-Speed, multi-interface hotshoe Connectivity

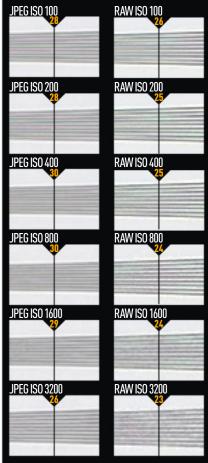
128 x 90.9 x 84.5 mm Dimensions

Weight 353g body only

SONY, The Heights, Brooklands, Weybridge, Surrey, KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

RESOLUTION & NOISE

where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

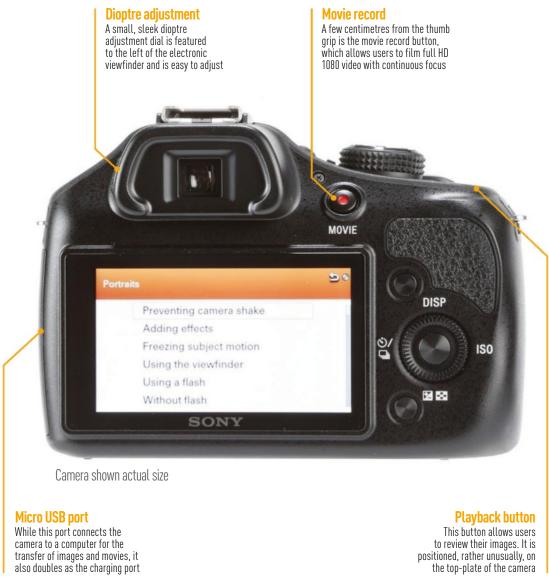




Above: At ISO 400 the images are very clear and a lot of fine detail is resolved

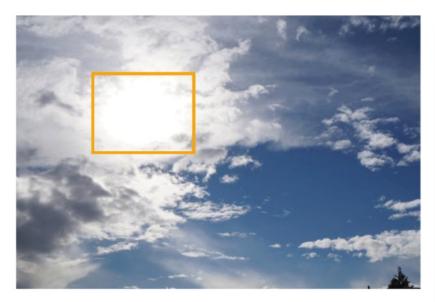


FOCAL POINTS



the top-plate of the camera





noise is only slightly visible at 100% and a touch more prominent in shadow areas. At ISO 800, JPEGs have obvious noise when viewed at 100%, although it would be unnoticeable on a small print or web image. For clean images, sensitivities between ISO 100 and ISO 800 are comfortable to use without any issues. It isn't until ISO 3200 that luminance noise becomes noticeable and in-camera noise reduction begins to take much of the finer detail from the image. In comparison to other mirrorless cameras, this is a very good performance.

Overall, colour noise is excellently controlled. Only from ISO 6400 and upwards does a slight haze of colour noise become visible, mostly in shadow areas.

27/30

WHITE BALANCE AND COLOUR

All the expected white balance settings are available on the Alpha 3000, including AWB, daylight, shade, cloudy, incandescent, fluorescent, flash, custom and a mode that allows the user to manually change the settings to between 2,500K and 9,900K. This manual setting is great for tweaking and previewing the change in white balance using live view, although I found that much like the NEX series of cameras, the AWB setting does a good job in most situations.

A variety of creative styles can be selected in the brightness/colour menu, including vivid, portrait, landscape, black & white and standard. The sharpness, contrast and saturation can be adjusted by the user ±3. Tweaking these settings creatively often vields good results.

8/1

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

One of the best features of the Sony Alpha 3000 is that it has both an in-built electronic viewfinder and an LCD screen. The QVGA Tru-Finder eye-level viewfinder offers 100% coverage and camera

Reviewing the histogram shows that blown highlights are quite common in high-contrast scenes. Nudging the EV to -1 usually achieves a better exposure

adjustments can be seen in real time along the bottom. This is certainly a strong selling point for any mirrorless camera.

However, at just 200,000 dots, its resolution is very poor. This is technology we would have expected to see in cameras of several years ago. To put it in perspective, the Fujifilm FinePix S2980, a bridge camera with a street price of under £100, boasts a higher- resolution EVF at 230,000 dots, while the Fujifilm X-Pro1 has more than seven times the resolution, with its hybrid electronic viewfinder having 1.44 million dots. Furthermore, Sony's own EV1MK EVF, which can attach to the Alpha 3000 via its multiple interface hotshoe, has a resolution of 2.359 million dots.

For general use the Alpha 3000's viewfinder is good, but not overly impressive. It refreshes quickly enough to achieve the right shots and appears colour–accurate, while in bright and sunny conditions I found it was certainly better than an LCD.

The LCD is a 3in TFT unit with a resolution of 230,400 dots. Again, this resolution is not particularly impressive – in fact, it is rather poor. Recently we have seen even low–end compact cameras with upwards of 900,000–dot screens. At least reflections in bright conditions were not much of an issue and the viewing angle was good. The big downside is lack of resolution.

Various frame rates are offered by the Alpha 3000 for shooting movies, from 24p to 50i in 1920x1080-pixel full HD. The 50i setting is great for recording slow-motion footage. An built-in microphone is in front of the hotshoe. Thanks to the quiet autofocus, audio sounds good and clear on video footage. The microphone also features a setting to cut wind noise, which is very handy when shooting video outdoors. Picture effects can also be used in video mode.

6/10

Competition





Canon EOS 1100D

TESTED AP 9 APRIL 2011

Samsung NX1000 TESTED AP 8 SEPTEMBER 2012

WITH a street price of around £260 including an 18–55mm f/3.5–5.6 lens, the Canon EOS 1100D presents strong competition for users who are looking to buy a budget camera with the look and feel of a professional DSLR. However, the Sony Alpha's 20.1–million–pixel sensor offers better resolution than the 12.2 million pixels of the EOS 1100D. The Alpha 3000 also has a higher ISO sensitivity range (ISO 100–16,000) than the ISO 100–6400 of the Canon model.

The Samsung NX1000 has an APS-C-sized, 20.3-million-pixel sensor with high ISO capabilities and good image quality, all for a similar price to the Sony camera. The NX1000 is more compact and portable, but doesn't have the same DSLR style feel or EVF.

Verdict

WHILE the body is plastic and both the LCD and the viewfinder are well below average in resolution, the Alpha 3000 is still an excellent beginner's camera. The autofocus is speedy, even in challenging conditions. Coupled with the wide sensitivity range of ISO 100–16,000, this camera is suited to low-light shooting and more.

Up to and including ISO 1600, noise performance is impressive, with the camera striking a great balance between detail and noise. At higher ISOs, noise is still well controlled. The white balance is consistent and accurate across a variety of scenes and different lighting. For creative purposes, the Alpha 3000 has much to offer, with auto HDR and colour profiles being exciting to use and capable of achieving great-looking images.

Overall, the Alpha 3000 is a trade-off between build quality and internal hardware. However, the large APS-C sensor produces great images and the camera is a match for most entry-level DSLRs at its very affordable price.



1 2 3 4	5	6	7	- 8	9	10
FEATURES	7/10					
BUILD/HANDLING	7/10					
NOISE/RESOLUTION	27/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	8/10					
METERING	8/10					
AUTOFOCUS	8/10					
LCD/VIEWFINDER	6/10					



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*The Sony mount does not include the VC image stabilizer.





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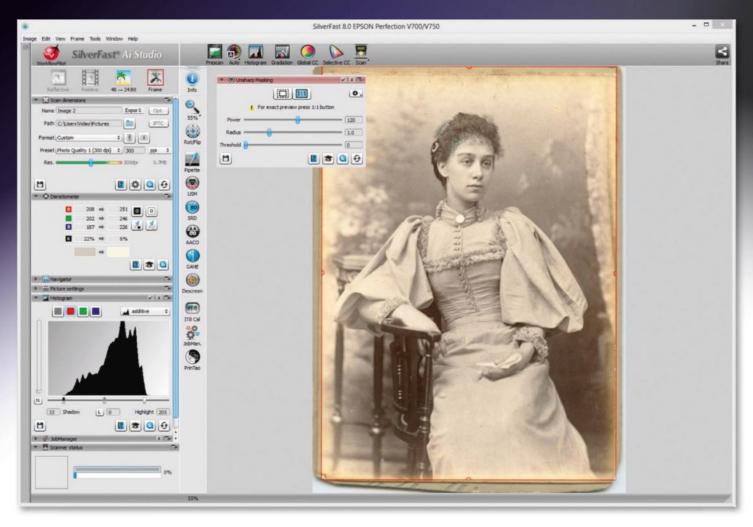
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SilverFast Ai Studio 8

To digitise film images properly you not only need a good scanner, but also some professional-level scanning software. Vincent Oliver tests LaserSoft Imaging's SilverFast Ai Studio 8

A SCANNER may not be at the top of most photographers' lists of must-have items nowadays, given the popularity of digital capture, but many of us still have a large collection of photographs taken with film cameras that can be digitised. The best way to do this is to use a high-quality scanner with professional-quality scanning software. In this review we look at LaserSoft Imaging's SilverFast Ai Studio 8. The software is available for most scanners and can be used as a stand-alone application or as a plug-in for Photoshop. We are testing it with the Epson Perfection V750 Pro, a top-of-the-range flatbed scanner with film-scanning capability.

At first glance the SilverFast 8 interface looks daunting, but after using it a few times each function becomes a lot clearer. For the beginner, the easiest way to start is to use the WorkflowPilot mode, which is accessed

by clicking the red ball located at the top left of the interface. The WorkflowPilot guides you through each step of the scanning process, starting with the Source (print, photo, negative, Kodachrome or slide) and Task (archive, black & white, colour, print, web, email, descreen and so on). The next option sets the resolution for the scan, and depending on which Task you have selected the resolution options will vary. You are then taken through a series of image adjustments you can modify to suit your own image.

The final scan is either sent to a folder of your choice with the stand-alone version, or to Photoshop if using SilverFast as a plug-in. For most scans, the WorkflowPilot delivers great results. If you do get stuck at any stage, then clicking on a QuickTime Q button opens an informative short movie explaining the current function. In short, you can't go far wrong with the WorkflowPilot.

Studio 8 interface with floating and

docked panels

- Excellent dust removal using
- 48-bit and 16-bit scanning for maximum detail Automatic frame
- detection True multi-tasking facility

The real power with SilverFast 8 is found in the default mode. The interface consists of a large high-resolution preview window, which sits directly below the main tool bar. This consists of the Prescan, Auto Correct, Histogram (levels), Gradation (curves), Global Colour Correction, Selective Colour Correction and Scan buttons.

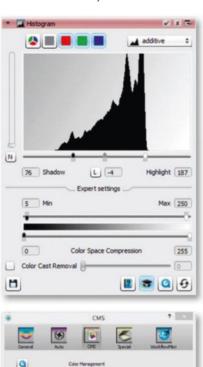
In the left-hand panel is the controls dock that contains all the adjustment settings for each of the functions. The panel associated with the tool in use is highlighted with a red stripe, and these can be dragged out of the dock and relocated on the screen or on a second monitor. Most panels have an Expert mode button that gives more advanced control options, a PDF documentation button, a QuickTime movie tutorial icon, a Reset button and a Save settings icon. The settings and function can be turned on or off, collapsed or closed, or deactivated with check boxes on the top of each panel.

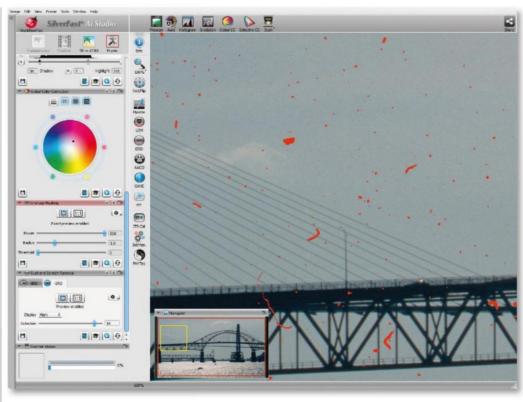
The vertical tool bar contains special function tools, such as Zoom, Rotate/ Flip, Unsharp Masking, a pipette for colour correction using a grey point or setting the White and Black points, SRD (Smart Removal of Defects) and an iSRD for hardware infrared dust removal with transparencies for scanners that support IR dust removal. The AACO button (Auto Adaptive Contrast Optimization) lightens shadow areas without affecting the highlight areas. GANE

(Grain and Noise Elimination) is, as its name implies, for reducing grain and noise. Descreen removes the screen on printed material, such as newspapers and magazines. The IT8 Cal button creates a profile of your scanner using a IT8 target (a separate purchase is usually necessary for this target). The JobManager manages the settings for multiple scans, which is useful when batch scanning using a scanner that can accommodate multiple images (negatives and transparencies). Finally, the PrinTao is used to send scans directly to a printer, and includes several useful features such as Titles, Captions, Copyright, Print Positioning and Profile Choice.

PRINT SCANNING

For print scanning, the interface is straightforward. Place a photo or print on the scanner and press the Prescan button. A high-quality preview appears in the main window and you can use this to





Above: iSRD marks out any dust spots, which can be adjusted via a slider

Left: The Histogram works in a similar way to Levels in Photoshop

Below left: The preferences dialogue panel includes comprehensive colour-management settings

Right: An original faded old photograph scanned at 300dpi, with the same photograph (far right) enhanced through SilverFast Ai Studio 8 colour adjustments make selective colour corrections. To get the best results you should ensure that your monitor has been correctly calibrated and profiled. SilverFast includes several Colour Management settings that can be found in the Preferences dialogue panel.

For photo print scanning you can select Reflective, Positive, 48>24-bit (colour) or 16>8-bit (greyscale). The Frame button can automatically find the borders of all the photos placed on the scanner, although you can easily draw a frame around any image. Multiple photos can be scanned, with each photo having its own unique settings contained within a frame.

For most reflective scans you only need to set the resolution to 300dpi or use the Expert settings and enter an output size, which is handy if you want to enlarge a

section of the scan to a specific size. For printed materials such as newspapers and magazines, SilverFast has a descreen button. This works well in removing the print screen, thus avoiding a moiré effect, although it can soften the scan. There is a 1:1 viewing option that lets you monitor the amount of descreen that is applied, and if you select Art Print and apply a low softness value you can achieve some excellent results.

FILM SCANNING

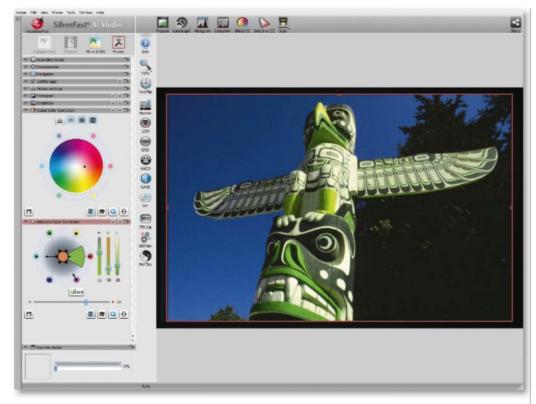
Many photographers will want to scan in their films, transparencies, black & white and colour negatives. SilverFast 8 has many features and functions to make this task as simple as possible. The Epson V750 scanner can accommodate 12 mounted slides at a time, and SilverFast





Minimum system requirements

Supported operating systems: Microsoft Windows XP, Vista, Windows 7, 8 or Mac OS X from 10.5 (no PowerPC). Processor: 2GHz processor or faster (multi-core recommended). Memory (RAM): 2GB RAM main memory (4GB RAM recommended). Disk space: 2GB free space on hard disk drive for the software file. Up to 2GGB free space on the main system hard disk drive for the cache. Miscellaneous: Supported scanner compatibility. DVD drive or internet connection. SilverFast 8 supports Photoshop CS3, CS4 and CS5. SilverFast 8 supports Photoshop Elements 8, 9 and 10. SilverFast 8 does not offer a TWAIN module.



'For printed materials such as newspapers and magazines, SilverFast has a descreen button'

can automatically find each slide and place an accurate frame on it. This worked surprisingly well, as I found that with previous versions this could be a hit or miss. For film scanning you should use the highest optical resolution that your scanner has. For 35mm film this will be 3200-4800dpi. In the Scan Dimensions panel there is a Resolution slider, with the green area indicating optical scan resolution and the red area indicating interpolated resolution.

Each frame can contain its own unique settings, including resolution, and these

settings can be copied and applied to other frames. Click on the Zoom tool to magnify the current selected frame to fit the screen, which makes it easier to apply colour corrections. For Unsharp Masking, click the 1:1 button in the USM control panel to see a portion of the image at 100% magnification. The SRD (dust removal) now adds iSRD, which scans the image using the infrared channel (scanners must support infrared scanning). A dropdown list enables you to see where dust has been found by placing a red mark on each dust item. A detection

Left: SilverFast Ai Studio 8 has an automatic frame-detection feature that works extremely well

Above: Selective

colour adjustments

LaserSoft Imaging SilverFast Ai Studio 8 is available from www. silverfast.com. priced around €299. A demo version is available for download from the website

slider enables you to make fine adjustments. The iSRD worked very well, removing all the dust from our test slides. Normal scanning at 3200dpi took 40secs, while using iSRD and USM the scan took 1min 57secs. The latter may take longer to complete, but it will save a lot of retouching time. The JobManager is useful for batch-

scanning several slides. You can quickly look down the list and see the settings that are going to be applied.

The colour-correction tools are first class. You can start with the Auto correction, which will apply a predefined setting based on highlight and shadow points, or select one of the predefined settings, such as Landscape, Portrait, Snow, Night or Evening. These may be basic adjustments, but they can be used as a starting point for your own custom adjustment.

The Histogram behaves in a similar way to Levels found in most image-editing applications, as does the Gradation (curves) adjustment. In both tools the colour channels can be individually altered, and there is an expert mode that gives further options. The Global Colour correction wheel is an easy way to correct colours. You just drag the small dot to correct or apply a colour cast, while a set of sliders are available in the expert mode. The selective colour tool can be used to change selected colours by clicking on a colour and then using the HSL slider to alter the values or clicking on the colour dots and dragging them to the desired colour. AP

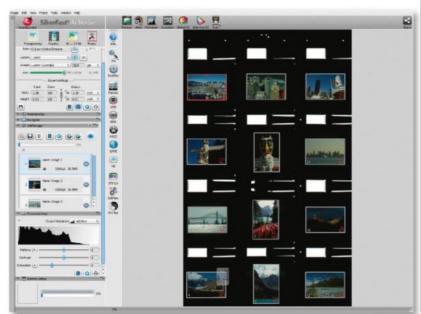
can be made by clicking on the colour to be altered

Verdict

SILVERFAST Ai Studio 8 is probably the best scanning software currently available, offering plenty of control on all aspects of the scanning process. We were particularly impressed with the iSRD (infrared dust removal). However, SilverFast 8 is much more than scanning software. It also has excellent colour-correction features, although many of these are also available in Photoshop or other image-editing applications. The PrinTao feature is also impressive, but again it is doubling up on something that Photoshop does very well, although it is a handy feature when using SilverFast as a stand-alone application. If you want to digitise your collection

of film and photos, then SilverFast 8 is the tool to use.





ASKAP

Let the AP team answer your photographic queries



VIEWING OR TAKING LENS?

As well as shooting digitally, I still use my Yashica 635 TLR. I recently picked up a starburst filter and a +1 close-up lens for just £4, but I don't know if the +1 lens is for the viewing or the taking lens as it doesn't say on the holder rim. From the above picture, can you tell me which lens the +1 fits? **Richard Mean**

The lens in your picture is the one intended for the taking (lower) lens of your Yashica 635 – the one for the viewing lens incorporates a prism to eliminate the parallax effect of being close to a subject with a twin–lens reflex, and is therefore much thicker. Your picture shows a 1–dioptre lens, so if you look for a viewing lens close–up, you need one marked '2'. The lenses and prisms are different for the different powers.

The Yashica 635, which first appeared in 1958, was the only model in a long series of Yashica twin-lens reflexes to come with an adapter kit that enabled the camera to use 35mm film in a standard cassette instead

of 120 film, on which the camera would normally shoot 12 exposures approximately 6cm square. Unlike the leverwind Yashica Mat, its better-known contemporary, the 635 was wound with a knob, and had an f/3.5 Yashikor three-element lens instead of the four-element f/3.5 Yashinon of the Yashica Mat.

The camera is nonetheless capable of very fine results, especially if the lens is used at apertures between f/5.6 and f/11. The 635 has a built-in rewind knob for 35mm film high on the left-hand side (as you hold the camera). If you do not have the 35mm adapter kit, you will probably be able to find one for sale on eBay. **Ivor Matanle**

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ ipcmedia.com, via twitter @ap_ answers or by post to: Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

I think there are several options that might aid you, Duncan, and it will be up to you to decide whether you would prefer to use the viewfinder or the rear LCD screen. For the viewfinder, you might want to try Nikon's DG-2 eyepiece magnifier. This is a flip-up magnifier that magnifies the central area of the viewfinder 2x. It is designed primarily for aiding critical focus in close-up shots, and the idea is that you frame your shot with the magnifier flipped up, and then lower it to magnify the viewfinder image and focus. The DG-2 is widely available at £65-£75, but you will also need the DK-22 eyepiece adapter (an extra £6) to use the viewfinder on the D7000. However, when it is flipped down the DG-2 won't provide you with a full viewfinder image as it simply magnifies the central area. So it may not be suitable if you need something attached permanently to the camera that will magnify the image and allow you to see the full viewfinder area to frame your shots.

If that's the case, then I'd suggest you use the rear LCD screen to frame your shots. There is now a wide range of LCD magnifiers (they are often referred to as 'viewfinder loupes') available from thirdparty manufacturers. These are designed primarily for shooting video, and consist of a light-tight 'box' that shades the rear LCD screen along with a magnifying eyepiece. They are usually attached to a mount that is stuck around the camera's LCD screen using tape (so that the unit itself can be removed when not in use) and offer magnification levels of 2.5x-3x. Prices for these vary they can cost as little as £15 or in excess of £150. However, I would recommend that you should look to pay in the region of £80-£100 for a good-quality magnifier. Within this price range you might want to put Seagull's 3x LCD viewfinder at the top of your list (pictured bottom left), but I would suggest trying it before you buy it to make sure it's suitable for your purpose.

Chris Gatcum

STRANGE HORIZONTAL LINES I have noticed that some

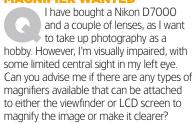


of my PSD and JPEG files have strange coloured horizontal lines across them and I don't know how they got there. I know the lines weren't there

when I first transferred the images from the camera to the computer and edited them a few months ago because I made web-sized versions at the time and they don't have the lines. So, sometime between editing the image and saving it as a PSD it has developed these lines. I went back to the original NEF raw file and the lines aren't on that file. Any ideas? **Yebisu**

The image you have posted on the forum shows obvious yellow and magenta 'stripes' across your image, which immediately suggests a corrupt file. If it isn't an issue with the web

MAGNIFIER WANTED



Duncan Gallagher



Your questions answered

AP GLOSSARY Infrared

The visible spectrum (the light we can detect or 'see') is generally considered to extend from 400–700nm (nanometres). Wavelengths shorter than this (so, 390nm and less) fall into the ultraviolet/UV spectrum and wavelengths beyond

this range (typically 700nm and longer) create the infrared/IR, spectrum. Neither ultraviolet nor infrared is visible to the naked eye, but both can be recorded using a camera.

Infrared photography is by far the most common option, with IR light in the region of 720nm–950nm used to create images that are simply impossible to see any other way. Plenty has been written recently about how you can go about this, and there is a wide range of filters and camera conversions available to get you started.

IR LIGHT CONTAMINATION

I am a complete beginner with regard to IR photography, but wish to extend my knowledge. I am using a Nikon D600 with a 24-70mm f/2.8 Nikkor lens and a 77mm 720nm Zomei IR circular filter. However, I am not getting the level of effect I was hoping for. My issue is that when I look through the filter on its own I can see detail, albeit with a red effect. Surely if the filter were blocking all light below 720nm I would not be able to see anything. If an image is easily distinguished, which it is, doesn't this mean that it is made up from 'visible' light? I admit that my filter was a rather 'cheap' 720nm version bought from a well-known online auction site, so is it likely that my cheap filter is allowing too much visible light through with the result that my so-called IR images have a high degree of visible light contamination? Malcolm Blair

Without seeing any images it's hard to say what the problem is, but it does sound as though visible light may be reducing the impact of your photographs. This doesn't really surprise me given your super-cheap filter, and it is largely corroborated from online anecdotes about Zomei's 720nm IR filter describing



IR filters (top row I-r): hot-mirror filter, clear filter, 590nm. (Bottom row I-r): 665nm, 720nm and 830nm

it as 'deep red' rather than true IR.

However, the IR filter sitting in front of your D600's sensor is also quite aggressive, so it is blocking a significant amount of IR light to start with. This makes a 'good' IR filter on your lens even more important, because you will need to be using very long exposures (maybe 20–30secs) to get enough IR light through the camera's IR-blocking filter. As a result, *any* visible light could potentially degrade the image.

I think the age-old saying 'buy cheap, buy twice' applies here, so I'd suggest you buy a Hoya R72 filter – there's a reason why it's the 'standard' for many IR photographers! Combined with long exposure times, this should have you producing 'purer' IR photographs. **Chris Gatcum**

version or the NEF you imported originally, that rules out in-camera or memory card-based corruption, so we're looking at the computer side of things.

It's fairly clear that it's happened when the file was saved as a PSD – if it weren't on-screen when you pressed 'save' then the actual process of saving the image has to be the cause. Large, layered PSD files are prone to this type of corruption, but while it could just be a one-off, the fact that you suggest files (plural) indicates there may be an underlying problem.

If your web files (which I'm assuming are JPEGs) are unaffected, and it's restricted solely to PSD files, then it could be a virus or software glitch. The simplest solution is to save your image(s) in a different format. Assuming you're using Photoshop (or Elements), try saving files as TIFFs instead. This still allows you to keep any layers (which is arquably the main reason people use PSD

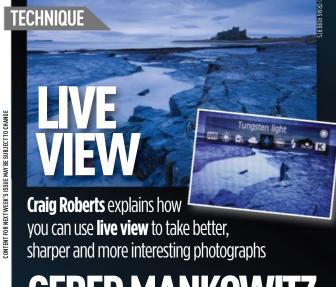
files) and avoids other 'meddling' – it's a quick and easy fix. However, if the problem starts affecting other file types (or you simply want it to stop), reinstall your editing software to rule that out as the cause.

If this doesn't fix things it may be time to check your computer hardware. If it's occurring when the data is being written to a single hard drive it may be a hard drive issue. It might simply be time to defragment your drive or, if it's near its capacity, invest in a new one to free up some space. Alternatively, corrupt RAM (memory) is another possibility, although this is less likely, so rule out the software and hard drive first.

If anyone would like to see the phenomenon that Yebisu is encountering, an example of an affected image appears at www.amateurphotographer.co.uk/forums/showthread.php?109642-Strangehorizontal-colour-lines-across-image.

Chris Gatcum

In next week's AP On sale Tuesday 8 October



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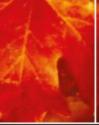
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CANON 52mm CLOSE UP LENS TYPE 250DM	INT BOXED 2120.
CANON EF 1.4x EXTENDER MK IIMI	
CANON EF 2.0x EXTENDER MK IMI	
CANON EF 2.0x EXTENDER MK II	
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTERIII	NT ROYED £159 (
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTERIII	
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER	
CANON 540 EZ FLASH + INSTM	INT ROYED 260 (
CANON 540 EZ FLASH + INST	
CANON 420 EZ FLASH	
CANON ANGLE FINDER B	
CANON LC3 TRANSMITTER AND RECIEVER	MINT 2115
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	
SIGMA 8mm f3.5 EX DG FISHEYE SLD GLASSMINT BOXE	
SIGMA 10mm f2.8 EX DC FISHEYE HSMMINI BOXE	
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)III	NT BOXED 2345.1
CICMA 20mm 41 0 EV DC ACQUEDIC DE /I ATECT)	MINT COOK
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) Sigma 105mm f2.8 EX DG Macro Superb Sharp LensMI	MIN 1- £200.
SIGMA 600mm f8 MIRROR LENS MC MACRO	EVCCOE
SIGMA 10 - 20mm f4/5.6 EX DC HSMMI	
SIGMA 10 - 20mm 14/5.6 EX DC HSM	
SIGMA 12 - Z4IIIII 14.3/3.0 EA DG HSM + HUUDMI	NI BUXED £395.
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DGMI	NI DUAED £245.I

SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT- CASED £299.00
SIGMA 28 - 300mm f3.5/6.3 ZOOM MACRO	MINT+HOOD £79.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD	MINT- £59.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD	MINT-CASED £395.00
TAMRON 28 - 75mm F2.8 XR Di IF LD ASPHERIC	MINT BOXED £245.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MII	NT BOXED NEW £1,095.00
CANON AUTO BELLOWS	MINT £69.00

©Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 800Y WITH STRAP & MANUAL
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITIONMINT £65.00 CONTAX 28mm f2.8 DISTAGON T* MMMINT BOXED £295.00
CONTAX 50mm f1.7 PLANAR AE MINIT £145.00 CONTAX 85mm f1.4 PLANAR MM MINT £425.00 CONTAX 135mm F2.8 SONNAR T* MM £XC++BOXED £195.00 CONTAX 11.2 20 FLASH MINIT-£95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SETMINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE)	MINT-BOXED £1,195.0
LEICA M6 BLACK BODY	
LEICA M4-P 70TH ANNIVERSARY 1913-1983	
LEICA M4 P BLACK BODY	
LEICA M4 2 BLACK BODY	
LEICA Mda BODY SER No 12659XX CIRCA 1970	MINT- £575.0
LEICA Mda BODY SER No 14111XXCIRCA 1975-76	EXC++ £475.0
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE	EXC++ £179.0
LEICA IIIF BODY DELAYED ACTION	EXC++ £299.0
LEICA IIIf WITH 5CM f3.5 ELMAR	MINT- £575.0
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON	MINT- £795.0
LEICA CL BODY	MINT- £495 (
MINOLTA CLE WITH 40mm f2 ROKKOR	
MINOLTA CLE BODY COMPLETE WITH CASE	
LEICA STANDARD CHROME WITH CASE	FYC+++ £200 (
LEICA FIT MINOLTA 40mm f2 ROKKOR	MINT CASED \$295 (
LEICA FIT MINOLTA 90mm f4 ROKKOR	
LEICA 50mm f2 SUMMICRON BLACK LATEST NOT 6 BIT	
LEICA 90mm f2 SUMMICRON CHROME M	
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINI GASED £1,275.0

	MINT BOXED AS NEW £875.0
LEICA 90mm f4 COLL ELMAR M MOUNT	
LEICA 135mm f2.8 ELMARIT M WITH SPECS	
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.0
LEICA 135mm f4.5 HEKTOR IN KEEPER	
LEICA 90mm f4 ELMAR BLACK SCREW	MINT- £145.0
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	
LEICA HANDGRIP FOR M8/M9 etc	EXC++B0XED £145.0
LEICA WINDER M4-2 FOR M4 etc	
LEICA R5 BODY BLACK	
LEICAFLEX SL BODY CHROME	
LEICA 50mm f2 SUMMICRON R 3 CAM	EXC++ £299.0
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.0
LEICA 70 - 210mm f4 VARIO ELMAR R	
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT	MINT BOXED £775.0
LEICA MOTORWINDER AND STRAP FOR R6 etc	
LEICA ANGLE FINDER R (14300)	
MINOX 10 x 25 BR COMPACT BINOCULARS + CAS	
ZEISS 6x20 B MONOCULAR WITH CASE	
ZEISS DIASCOPE 65 T* FL ANGLED, 15x45 E/PIECE	
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH C	ASEMINT-BOXED £699.0

Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LI	EICA MOUNT SAME AS BESSA L	MINT E	OXED	£125.00
VOIGTLANDER	21mm f4 BLACK WITH 21mm FDR+ M	RINGMINT E	OXED	£395.00
VOIGTLANDER	35mm f1.7 ULT ASP + FILT&H00D+ M	RING	MINT-	£365.00
VOIGTLANDER	35mm f1.7 ULT ASP + M RING SILVER.		MINT-	£299.00
VOIGTLANDER	WINDER T	MINT E	OXED	£129.00
VOIGTLANDER	BESSA SIDE GRIP	MINT	BOXED	£45.00
VOIGTLANDER	BESSA WINDER / GRIP FOR T & R2		MINT-	£115.00
VOIGTLANDER	ANGLE FINDER + 15,21,25mm ADAPTO	ORSMINT E	OXED	£199.00

Medium & Large Format

ı	BRONICA ETRS BODY + 120 BACK,LENS & WLF + GRIPEXC++ £169.00
ı	BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACKEXC++ £175.00
ı	BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDERMINT CASED £399.00
ı	BRONICA 50mm f2.8 ZENZANON MCEXC+++ £99.00
ı	BRONICA 150mm f3.5 ZENZANON PEMINT-BOXED £159.00
ı	BRONICA 150mm f3.5 ZENZANON E MCMINT BOXED £119.00
ı	BRONICA 150mm f3.5 ZENZANON E MCMINT £99.00
ı	BRONICA 150mm F4 EMINT- £89.00
ı	BRONICA ETRSi 120 BACKMINT- £79.00
ı	BRONICA ETRS/ETRSi POLAROID BACKMINT £69.00
ı	BRONICA PLAIN PRISM FOR ETRS/ETRSIMINT CASED £69.00
ı	BRONICA 150mm f3.5 ZENZANON SMINT- £165.00
ı	BRONICA SQA + 80mm f2.8 S, PRISM FDR, BACK, GRIPMINT-/EXC+++ £395.00
ı	BRONICA 65mm f4 ZENZANON PS FOR SQMINT-CASED £145.00
ı	BRONICA 110mm f4 PS ZENZANON MACRO FOR SQMINT-CASED £365.00
ı	BRONICA 150mm f4 PS ZENZANON FOR SQMINT-CASED £145.00
ı	BRONICA SQAI 120 MAGAZINE BACKEXC++ £45.00
ı	BRONICA SQA/i/M POLAROID MAGAZINE BACKMINT BOXED £69.00
١	BRONICA 135W BACK FOR SQ VERY RAREEXC+++ £165.00
ı	FUJI 645 WIDE S PROFFESSIONAL WIDE 60MINT-CASED £395.00

FUJI GW 670 MK III C/W 90mm f3.5 LENSMINT BC	XED £675.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7IIMINT BO	XED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7IIMINT BO	
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZM	INT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	
MAMIYA 210mm f4 SEKOR C FOR 645MINT CA	
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	
PENTAX 55mm f2.8 FOR PENTAX 645MINT BC	XED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOODM	
ROLLEIFLEX 6008 PRO + 80mm HFT LENSM	INT- £695.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008M	INT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7MINT-BC	XED £175.00

Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACKMINT- £825.
HASSELBLAD 503 Cxi BODY + WLFMINT- £495.
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACKMINT- £675.
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOODMINT- £695.
HASSELBLAD 500C COMPLETE WLF,BACK,LENSMINT- £599.
HASSELBLAD 90mm f4 FOR XPANMINT-IN KEEPER £365.
HASSELBLAD 500EL/M BODY + A12 BLACK BACKEXC++ £299.
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOODMINT BOXED £699.
HASSELBLAD 150mm f4 SONNAR CFMINT £395.
HASSELBLAD 150mm f4 SONNAR CFEXC+++ £375.
HASSELBLAD 4504 PRO FLASH COMPLETEMINT BOXED UNUSED £145.
HASSELBLAD A12 BACK BLACK WITH D/SLIDE HOLDERMINT BOXED £245.
HASSELBLAD A12 BACKEXC+++ £99.
HASSELBLAD CW WINDER + REMOTEMINT £299.
HASSELBLAD PLAIN PRISMEXC £75.
HASSELBLAD PM PRISMMINT £199.
HASSELBLAD 500CM/503 WLF BLACKMINT £125.
HASSELBLAD EXTENSION TUBE 16E FMINT- £75.

Nikon Auto-Focus, Digital Lenses & Accessories

Little Land Land and mid-ter morroes	W LIAAAAAAIIAA
NIKON F5 BODY	MINT- £325.00
NIKON ES BODY	FXC++ £299 00
NIKON F90X + MB10 + MF26 DATA BACK ALL BOXED	MINT-BOXED £129.00
NIKON F80 BODY BLACK	MINT- BOXED £69.00
NIKON F60 BODY	MINT- £39.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON F55 BODY NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £399.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	
NIKON 28mm f2.8 A/F	MINT £129.00
NIKON 28mm f2.8 A/F NIKON 35mm F1.4 "G" AF-S PRIME LENS "UNUSED"	MINT BOXED £999.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENSMINT	BOXED AS NEW £149.00
NIKON 50mm f1.4 A/F "D"	MINT BOXED £195.00
NIKON 50mm f1.8 A/F "D"	MINT BOXED £95.00
NIKON 50mm f1.8 A/F "D"	MINT £85.00
NIKON 50mm f1.8 "G" AF-SMINT	BOXED AS NEW £125.00
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED £325.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS	MINT BOXED £465.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-SMINT	BOXED AS NEW £525.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST NANO GLASS	
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOXED £745.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT CASED £699.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F	MINT-BOXED £325.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED	MINT+HOOD £149.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED	MINT BOXED £165.00
NIKON 18 - 200mm f3.5/5.6 "G" DX ED AF-S VR II LATEST	ſ
MINT	BOXED AS NEW £479.00
NIKON 35 - 70mm f3.3/4.5 A/F	MINT- £75.00
NIKON 35 - 80mm f4.5/5.6 A/F "D"	MINT BOXED £55.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO	
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIB REDUCTI	
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIB REDUCTI	
NIKOM 80 - 200mm f2.8 IF-ED A/F	EXC++ £295.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUCTION	
NIKON TC 20E II AF-S TELECONVERTER	MINT BOXED £195.00
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT	
KENKO 1.5x EXTENDER TELEPLUS SHQ DG NIK A/FD	
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm	
SIGMA 1.4x EX CONVERTER	MINT CASED £125.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E	
SIGMA 50mm f2.8 EX DG MACRO	MINT BOXED £195.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)	MINT BOXED £299.00
SIGMA 180mm f5.6 MACRO A/F APO	
CICMA COOmm (4 C EV DC UCM // ATECT VEDCION)	VO CACED CO AGE OF

SIGMA 55 - 200mm f4/5.6 DC HSM	MINT BOXED £89.00
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II	MINT BOXED £99.00
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST)	MINT BOXED £295.00
TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PRO	MINT+HOOD £299.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00
TOKINA 17 - 35mm f4 AT-X PRO FX(LATEST CURRENT LE	ENS) MINT BOXED £399.00

Nikon Manual

NIKON	F3 HP BODY MINT BOXED (FROM COLLECTION)M	INT "UNUSED" £695.00
	F3 HP T TITANIUM BODY	
	F3 BODY	
NIKON	FM2N BODY CHROME	.EXC++BOXED £245.00
	FM BLACK	
	F2 A PHOTOMIC BODY CHROME	
	F2 BODY WITH MD2/MB1 DRIVE + 50mm f2 NIKKOR	
	F2 PLAIN PRISM (VERY SLIGHT DINK ON PRISM)	
	F2 PHOTOMIC BODY CHROME	
	FE2 BLACK BODY	
	FE BLACK BODY	
	REX WITH 50mm f2 NIKOR LENS	
	16mm f2.8 AI COMPLETE WITH FILTERS	
	18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE) .	
NIKON	24mm f2.8 AIS WITH HOOD	EXC+++ £199.00
	28mm f2 AIS	
NIKON	28mm f2.8 Al	EXC++ £169.00
NIKON	28mm f3.5 Al	EXC+++ £99.00
	28mm f3.5 AIS	
NIKON	35mm f2.8 PC SHIFT MANUAL EARLY	MINT- £295.00
NIKON	45mm f2.8 GN NIKKOR	MINT- £199.00
NIKON	45mm f2.8 P PANCAKE WITH HOOD, FILTER, CASE	MINT BOXED £275.00
	50mm f1.4 Al	
	50mm f1.8 AIS	
	50mm f1.4 NIKON FIT (SUPERB SHARP LENS) MINT B	
	55mm f1.2 AI SUPERB LENS REALLY SHARP	
	55mm f2.8 MICRO NIKKOR AIS	
	55mm f3.5 MICRO NIKKOR P AUTO	
	85mm f2 Al	
NIKON	105mm f1.8 AIS	EXC++ £279.00
NIKON	105mm f1.8 AIS	MINT BOXED £365.00
NIKON	105mm f2.5 AIS	EXC+++ £199.00
NIKON	105mm f4 AIS MICRO NIKKOR	MINT- £275.00
	200mm f4 NIKKOR Q	
	500mm f8 MIRROR LENS WITH FILTER SET	
	28 - 50mm f3.5 AIS + HOOD	
	35 - 70mm f3.3/4.5 ZOOM NIKKOR MACRO AIS	
	35 - 105mm f3.5/4.5 AIS ZOOM MACRO	
	35 - 105mm f3.5/4.5 AIS ZOOM MACRO	
	35 - 135 f3.5/4.5 AIS	
	43 - 86mm f3.5 AI ZOOM	
	70 - 210mm f4.5/5.6 NIKKOR	
	80 - 200mm F4 AIS WITH HOOD AND FILTER	
	PB5 BELLOWS WITH PS5 SLIDE COPY ADAPTOR	
	PB6 BELLOW WITH P33 SLIDE COPT ADAPTOR	
	MF-24 250 EXPOSURE FILM BACK FOR F4S/F4E	
	MD4 DRIVE FOR F3/F3T/F3P	
MINUM	MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	
	PK13 AUTO EXTENSION RING	
	PK12 AUTO EXTENSION RING	
	PN11 AUTO EXTENSION RINGTC 16A TELECONVERTER A/F	
	TC 200 CONVERTER	
	TC 201 CONVERTER	
NIKON	TC 301 CONVERTERSB 16 FLASH FOR F3/FM2/FM3/FE/FE2	MINT- £145.00
NIKUN	SB 16 FLASH FOR F3	MINT-CASED £75.00
^	Inmanua Manual	

Olympus Manual

OLYMPUS OM2 BLACK	EXC++ £115.00
OLYMPUS OM1 + HOT SHOE 4 + 50mm f1.8 ZUIKO	EXC++ £95.00
OLYMPUS 28mm f2.8 ZUIKO	MINT- £69.00
OLYMPUS 35mm f2.8 ZUIKO	MINT- £69.00
OLYMPUS 50mm F1.8 ZUIKO	MINT £49.00
OLYMPUS 50mm f3.5 MACRO	BINT- £129.00
OLYMPUS 135mm f3.5 ZUIKO	
OLYMPUS 200mm f4 ZUIKO	EXC+++ £69.00
OLYMPUS 75 - 150mm f4 ZUIKO	MINT-CASED £59.00
OLYMPUS WINDER II	MINT- £39.00
OLYMPUS T32 FLASH	EXC++ £29.00
OLYMPUS F280 FLASH UNIT	

wanted...

SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION)EXC+++CASED £2,495.00 SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICALMINT + HOOD £99.00

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Camera WORLD



CANON 10-22mm CHELMSFORD £375



CANON 24-105mm WELLS ST. £586

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/£258	EOS 20D & 18-55mm IS
	EOS 30D BODY W
£175	EOS 30D BODY CEOS 40D BODY C
£225	EOS 40D BODY C
£182	EOS 350D & 18-55mm \
	EOS 350D & 18-55mm &
	EOS 400D & 18-55mm \
	EOS 450D BODY C
	EOS 450D & 18-55mm \
	EOS 450D & 18-55mm (
	EOS 550D & 18-55mm I
	EOS 600D & 18-55mm (
£385	EOS 650D BODY W EOS 1100D & 18-55mm
	POWERSHOT G10 C
£133	10-22mm f/3.5-4.5 USM
	15-85mm f/3.5-5.6 IS US
	17-40 mm f/4L EF USM (
	17-85mm f/4-5.6 IS EF-
	17-85mm f/4-5.6 IS EF-
	18-200mm f/3.5-5.6 IS E
	20mm f/2.8 USM W
1KIV C £58	28-80mm f/3.5-5.6 USN
	28-135mm f/3.5-4.5 IS U
W£197	28-200mm f/3.5-5.6 US
	55-200mm f/4.5-5.6 US
II C£63	55-200mm f/4.5-5.6 US
£160	55-250mm f/4-5.6 IS C
£160	55-250mm f/4-5.6 IS W
	60mm f/2.8 EF-S USM N
	70-300mm f/4-5.6 IS U
1 W£317	70-300mm f/4-5.6 IS U
W£109	75-300mm f/4-5.6 USM
	75-300mm f/4-5.6 USM
M W£235	75-300mm f/4-5.6 IS U
C£62	80-200mm f/4.5-5.6 US
	80-200mm f/4.5-5.6 US
	100mm f/2 USM W
4 C. £135	100-300mm f/4 5-5 6 U

•••	
SIGMA 10-20mm f/4-5.6 EX DC HSM W SIGMA 24mm f/2.8 SUPERWIDE C SIGMA 70-300mm f/4-5.6 APO DG W SIGMA 105mm f/2.8 DG MACRO C SIGMA 120-400mm f/4.5-5.6 APO OS C SIGMA 150-500mm f/5-6.3 APO OS C SIGMA 170-500mm f/5-6.3 APO MACRO HSM W.	£110 £7 £30 £52! £656
TAMRON 17-50mm f/2.8 SP VC W	£166
TAMRON 90mm f/2.8 SP MACRO LD W TOKINA 28-70mm f/2-2.8 ATX PRO C BG-E8 BATTERY GRIP W	£27! £302
BG-E7 BATTERY GRIP C BG-E6 BATTERY GRIP W BG-E4 BATTERY GRIP W BG-E3 BATTERY GRIP C	£110
BG-E2 BATTERY GRIP W	



WELLS ST. £450



SONY DEV-5 3D BINOCULARS CHELMSFORD £1300 LOOK LIKE A BADASS



Very Special!

NIKON S2 & 5cm f/1.4 NIKKOR SC

Hardly seen in this stunning condition. Usually supplied with a 5cm f2, this item has the f1.4 lens which is rare. Small marks on the shoe and base plate and a couple of tint marks on the film back, otherwise it's just beautiful!

The camera is still considered a favourite among many Nikon rangefinder users (yes, there are still people using these things - myself included). It has the best 50mm viewfinder of any Nikon rangefinder, and is less expensive than the later SP, S3 and S4 models. More than 56.000 units were made, making it the most common Nikon rangefinder ever.



28mm f/2.8 CHELMSFORD £399



CANON GIII QL17

& 40mm f/1.7

CHELMSFORD

£175

CANON IIB & 50mm f/1.9 CHELMSFORD £999



CANON 85mm f/1.2 FD CHELMSFORD £525

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SQB, 80mm & 120mm BACK C	£326
SQAI, 80mm & 120mm BACK W	£305
SQAI BODY ONLY W	
40mm F4 PS ZENZANON W	£167
65mm F4 PS ZENZANON W	£145
75-150mm SQA SCHNEIDER VARI V	V £750
135mm F4 PS ZENZANON W	£165
150mm F3.5 SQ W	£75
SQ S-18 EXTENSION TUBES W	£35
SO S-36 EXTENSION TUBES W	£35
2X TELECONVERTER PS C	£74
AE-II PRISIM FOR ETR C	£75
AE-III PRISIM FOR ETR C	
CANON	
EOS 300 BODY W	£35
EOS 30 BODY C	
EOS 1N BODY W	
A-1 & 50mm f1.8 W	
AE1 PROGRAM BODY C	£63
AE1 PROGRAM & 50mm f1.8 W	
AE1 PROGRAM & 35-70mm f1.8 W .	
T70 BODY W	
T70 & 35-70mm FD W	
GIII QL17 W/ 40mm f1.7 C	
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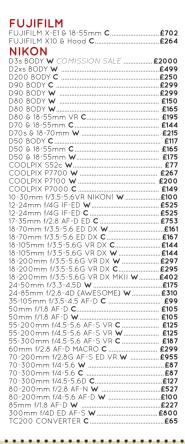
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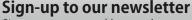
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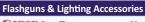




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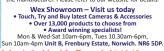


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Samsung NX100 & 20-50mm 4* - Bristol (Baldwin St) £139.99

Nikon D600 Body 4* - Guildford£1199.99

Pentax K-m & 18-55mm 4* - Bath£189.99

Canon EF-s 10-22mm USM 5* - Winchester£399.99

Nikon V2 & 10-30mm 5* - Reading£449.99

Sigma DP2 Merril & Hood 5* - Derby£599.99

Sigma DP1 Merril & Hood 5* - Derby**£599.99**

Canon EOS 7D Body

£749.99 4* - Strand.....

Canon 17-40mm f/4L 4* - Fareham £499.99

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Circular Polarising Filters

More sizes in stock, from 27 to 86mm!

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop)

More sizes in stock, from 37 to 82mm

Starburst Filters

These add a dramatic star cross flare t bright light sources, such as streetlights They also give a slight soft focus effect

52mm Starburst x4/6/8, each £11,99

58mm Starburst x4/6/8, each £15,99

67mm Starburst x4/6/8, each £21.99

More sizes in stock, from 46 to 82mm.

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72mm Circular Polarizing

77mm Circular Polarizino 82mm Circular Polarizing

52mm ND4 / ND8

55mm ND4 / ND8

58mm ND4 / ND8

62mm ND4 / ND8

67mm ND4 / ND8

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy

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Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos. 52mm Skylight 58mm Skylight 62mm Skylight 67mm Skylight 72mm Skylight £16.99

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Close Up Filter Sets Sets containing three filters, rated at + and +4 diopters. Increases close up / ability of the lens they are fitted t

52mm Close-Up Set £26.99 £29.99 55mm Close-Up Set 58mm Close-Up Set £34.99

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens. 52mm 2.0X or 0.5X converter £35.95 55mm 2.0X or 0.5X converter £37.99 58mm 2.0X or 0.5X converter £39.99

Filters

outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop £56.99 £59.99 52mm FaderND MkII 55mm FaderND MkII 58mm FaderND MkII 62mm FaderND MkII £62.99 £69.99 Amazing but true - by simply rotating the outer element of the filter, the amount of

£79.99 £89.99 £99.99 77mm FaderND MkII

ND500MC (fixed 9 stop) 52mm ND500MC £39.99 £47.99

adjusted from a 2 stop to an 8 stop reduction. The FaderMD filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both imporvied optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography. Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down from one filter thread size to another. 34-37mm 52-55mm 58-55mm 67-62mm 37-43mm 52-58mm 58-62mm 67-77mm 43-46mm 55-52mm 58-67mm 72-67mm 46-49mm 55-58mm 62-67mm 72-77mm 49-52mm 58-52mm 62-72mm 77-72mm

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MACRO PHOTOGRAPHY

Reversing Rings - £12.99

these fit to the camera body, between the camera and lens, leaving a screw thread on the camera and lens, leaving a screw thread to enable the reverse mounting of lenses to way of obtaining a high reproduction ratical lowing extreme Macro photography.

allowing extreme Macro photography.

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Nikon: 52, 55, 58, 62, 67mm

Pentax K: 52, 55, 58, 62, 67mm

Olympus: 52, 55, 58, 62, 67mm

Sony: 52, 55, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications 52-52mm, 52-55mm, 52-58mm 55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99 Canon, Nikon, Sony, Oly, Pentax Series 7 Rings, Rollei Rings and

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See up to 3 images of each used item on website Website updates used equipment list 10-15 times daily

All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help



photographic

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F50 Black Body Only	+ £	15
F80 Throme Body Only	+ £	1
F801 Body OnlyE+ £29	- £	39
F601 + 35-70mm	+ £	49
F601 Body UnlyExc / Mint £19	! - ½	45
F601 Daté Body OnlyE Pronea 600i + 24-70mmE-	:+ ½	25
Pronea 6001 + 24-70mmE+	+ 1	15
Pronea S + 30-60mmE+ / E+ 12-24mm F4 G AFS DX EDE++ / Mint- £399	+ 2	<u>ئ</u> د
14 24mm F2 9 C AFC FD	1 0	35
14-24mm F2.8 G AFS EDE++! 16-85mm F3.5-5.6 G ED VR AFS DXE+-	21,0	45
17-35mm F2.8 ED AFSE+-	55	20
18-35mm f3.5-4.5 AFDE+-	£2	40
18-55mm F3 5-5 6 AFS II FJ	- £	10
18-55mm F3.5-5.6 AFS II E4 18-55mm F3.5-5.6 G AFS DX E4	+ 7	50
20-35mm F2.8 AFDΕ- 24mm F1.4 G AFS EDMint- £1,295 - 1	- £5	20
24mm F1.4 G AFS FD	1.3	40
24mm F2.8 AFDE+- 24-50mm F3.3-4.5 AFDE+-	- £2	49
24-50mm F3.3-4.5 AFDE+-	£1	19
24-50mm F3.3-4.5 AFNE+ £79 24-70mm F2.8 G AFS EDE++ / Mint- £989 - 1	- £	99
24-70mm F2.8 G AFS EDE++ / Mint- £989 - !	21,0	29
24-85mm F2.8-4 AFDE+ / E++ £219	- £2	69
24-85mm F3.5-4.5 G AFSE+-	- £1	59
24-120mm F3.5-5.6 ED AFDE+ / E++ £125	- £1	49
24-70IIII F2.6 47-8 D E++ / MIII: 3909 + / 24-85mm F3.8-4 AFD E+ / E++ E219 24-85mm F3.5-5.6 ED AFD E+ / E++ E125 24-120mm F3.5-5.6 G AFS ED VR E++ E125 24-120mm F3.5-5.6 G AFS ED VR E++ / MIII: 2419 28mm F2.8 AFD	- £2	US
28mm F1.8 G AFSMint- £419	- 24	25
20 70mm F2 5 4 5 AF	- 1	กร
20 70mm E2 5 4 5 AED	+ Z	วะ
28-70mm F3.5-4.5 AFD	+ 2	ສະ
28-100mm F3.5-4.5 AFD. E+- 28-200mm F3.5-5.6 AFG E- 28-300mm F3.5-5.6 G ED AFS VR	£1	AC
28-200mm F3 5-5 6 AFG F-	ξí	50
28-300mm F3.5-5.6 G FD AFS VR	~.	•
F++ / Mint- £549	- £5	99
35-70mm F3.3-4.5 AFE-	+£	59
35-70mm F3.3-4.5 AFNE+ / E++ £49	- £	59
35-80mm F4-5.6 AFD	+ £	39
35-70mm F3.3-4.5 AF E+/ E++ £4 35-70mm F3.3-4.5 AFN E+/ E++ £4 35-80mm F4-5.6 AFD	en £	49
50mm F1.4 AFDE++ / Mint	- £1	89

20"20011111 F 3.3"3.0 AF 0	. 7.1
28-300mm F3.5-5.6 G ED AFS VR	
F / Mint_ £549 -	£.
35-70mm F3.3-4.5 AFE+	1.0
35-70mm F3.3-4.5 AFNE+ / E++ £49	T 2
30-7011111 F3.3-4.3 AFNE+ / E++ 249	- 7
35-80mm F4-5.6 AFD	+ ž
35-105mm F3.5-4.5 AFAs See	ın £
50mm F1.4 AFDE++ / Mint-	· £1
50MM F1.4 G AFSE++	. 62
50mm f1.8 AFDE+ / E+	1 0
55-200mm F4-5.6 AFS DX G VRE++	T 4
33-20011111 F4-3.0 AFS DA G VNE++	. Z I
70-200mm F2.8 G AFS ED VRE+	23
70-200mm F2.8 G AFS ED VRII	1,3
70-300mm F4-5 6 AFG F+ / F++ 959	- F
70-300mm F4-5.6 ED AFDE+ / Mint- £119 -	. £1
70-300mm F4.5-5.6 G AFS VRE++	20
75 040 F4 5 5 6 45D F. / F. / 600	Z
75-240mm F4.5-5.6 AFDE+ / E++ £69	- 2
/5-300mm F4.5-5.6 AFNE+	+ ½
75-300mm F4.5-5.6 AFNE+ 80-200mm F4.5-5.6 AFDE+ £49	- £
80-400mm F4.5-5.6 AFD VRE+ / E++ £589 -	. ce
85mm F1.8 AFDE+ £219 -	20
180mm F2.8 ED AFD	CA
100111111 FZ.0 ED AFDE++ £449 -	2.4
200-400mm F4 G VR AFS IFED	
E+ / Mint- £3,399 - £	3.5
300mm F2.8 IFED AFE+ £	1 0

200-400mm F4 G VR AFS IFED
E+ / Mint- £3.399 - £3.599
300mm F2.8 IFED AFE+ £1.099
E+ / Mint- £3,399 - £3,596 300mm F2.8 IFED AF
Sigma 18-50mm F2 8 FX DC F++ \$149
Sigma 18-125mm F3.8-5.6 DC OS HSM Mint- £179
Sigma 18-50mm F2.8 EX DC
Sigma 30mm F1.4 DC EX HSME++ £219
Sigma 50mm f1 4 FX DG F+ \$249
Siğma 50mm f1.4 EX DGE+ £249 Sigma 50-500mm F4-6.3 Apo DGE++ £699
Sigma 55-200mm F4.5-5.6 DC HSME++ £69
Sigma 70mm F2.8 EX DG MacroE++ £239
Sigma 70-210mm F3.5-4.5 D ApoE+ £79
Sigma 70-300mm F4-5.6 Apo DGE++ £69
Sigma 70-300mm F4-5.6 Apo Macro E++ £69 - £99
Sigma 70-300mm F4-5.6 Apo Macro Super
E++ £79 - £109
Sigma 70-300mm F4-5.6 DG MacroE+ £69
Sigma 80-400mm F4 5-5 6 Ann DG OS F++ £499

Sigma 70-300mm F4-5.6 DG MacroE+ £69
Sigma 80-400mm F4.5-5.6 Apo DG OSE++ £499
Sigma 100-300mm F4 EX APO DGE++ £499
Sigma 120-300mm F2.8 EX HSM APO DGE++ £949
Sigma 135-400mm F4.5-5.6 Apo D
E+ / E++ £249 - £349
Sigma 170-500mm F5-6.3 AppE++ £329 - £349
Sigma 500mm F4.5 APO EX HSME++ £2.199
Tamron 17-50mm F2.8 XR Di II VC LD AsphMint- £259
Tamron 18-270mm F3.5-5.6 Di VCE++ £219
Tamron 28-105mm F2.8 SP AsphE++ £299
Tamron 28-300mm F3 5-6 3 YR Di F++ COC

Olyllia Juulilli 14.3 AFU EA HOWE++ £2,133
Tamron 17-50mm F2.8 XR Di II VC LD AsohMint- £259
Tamron 17-50mm F2.8 XR Di II VC LD AsphMint- £259 Tamron 18-270mm F3.5-5.6 Di VC
Tamron 28-105mm F2 8 SP Asph F++ \$299
Tamron 28-300mm F3 5-6 3 YR Di F++ £99
Tamron 70-300mm F4-5 6 Di F++ \$60
Taking 10, 17mm E2 5, 4 5 DV Eigh Eve ATV E C270
Toking 94 900mm F3 F F C Apply
Taking 25-20 FO 0 Marcar DV ATV F. 0000
TOKINA 35MM FZ.8 MACTO DA ATAE++ £299
10KINA 35-30UMM F4.5-6.7UNUSED £99
TOKINA 400MM F5.6 ATX SDE++ £249
Zeiss 15mm F2.8 Distagon ZF.2Mint- £1,749
Tamon 18-270mm 73-5-5,6 Di VC. E++ £219 Tamon 28-105mm 72-8 PA ₅ PA ₅ D E++ £229 Tamon 28-250mm 72-8 PA ₅ D E++ £239 Tamon 28-300mm 73-5-6 3,7 R Di
Sigma 1.4x Apo EX ConverterMint- £109 Sigma 2x Apo EX ConverterE++ / Mint- £99 - £109
Sigma 2x Apo EX ConverterE++ / Mint- £99 - £109
TC-2UE CONVERTER. E+ £99
TC-20EII ConverterMint £219
Metz 34ΔF-3N Flash F _{±±} €20
Metz 58AF1 E++ £179 Sigma EF430 Flash E++ £39 Sigma EF500 Super Flash Unused £75 Sigma EM 140 DG MacroflashE+ / Mint £169 - £239
Sigma FF430 Flash F++ £39
Sigma FF500 Super Flash Illnused £75
Sigma EM 1/0 DG Macroflach E. / Mint £160 - £230
CR21R Rinnflach F.L. C00 - C170
CR22 Cnoodlight F. L. C25
SB21 B Ringflash E++ £99 - £179 SB22 Speedlight E++ £35 - £39 SB22S Speedlight E+/ E++ £35 - £36
CD24 Canadiaht
SB24 SpeedlightE+ / Mint- £49 - £59 SB25 SpeedlightE++ £49
5B25 Speedlight
SB26 Speedlight
SB2/ SpeedlightE+ / E++ £49 - £59
SB28 SpeedlightExc £59
SB29 SpeedlightE+ £179
SB50DX SpeedlightE+ / E++ £69 - £79
SB80DX SpeedlightE++ £79
CDOOD Cocodlight F. COCO

Nikon Manual



F3HP + MD4 Motordrive	E+_/ E++ £179 - £199
F3HP Body Only	EXC / E+ £99 - £159
F3 + MD4 Motordrive	E+ £199
F3 + MF14 Databack	
F3 Body Only	E+ £99 - £129
F2AS Black Body Only	E+ £299
F2A Black Body Only	Exc / E+ £179 - £249
F2A Chrome Rody Only	F. £170 - £180

F2 Photomic Black Body Unly	E+ £169
F2 Photomic Chrome Body Only	F+ £119
F2 Chrome Rody Only	Fyr £175
EMON Plack Pady Only	E : £120
FM2N Chrome Rody Only Fvc / F	L 680 - 6120
FMO Chromo Dody Only	F . C120
FM Chromo Dody Only	E+ £129
FIVE CHILDING DOUG CHILDEXC /	E+ 109 - 109
FE Unrome Body Uniy	E+ £/9 - £99
F301 Body Only	E++ £39
FG20 Chrome Body Only	E++ £59
FM Body + MDF Drive	E++ £49
FM Bodý Only	F+ £39
FT3 Black Body Only	F⊥ £79
FT2 Black Body Only F± / F±	+ £75 - £110
FTO Chromo Dody Only	F. 070
FTZ CITOTIE DOUY UTILY	E+ 1/9
FIN Black Body Unly	E+ £/9
FIN Chrome Body Unly	As Seen £59
EL2 Black Body Only	E+ £59
EL2 Chrome Bódy Only	E+ £59
FL Black Body Only	F+ £79
28mm F3 5 A	F+ £69
28mm F3 5 Mon Al	F+ £70
20 AEmm EA E AI	E : £170
25mm F1 4 AIC	L+ £1/3
35IIIII F1.4 AIS	E++ £599
35MM F2 AISE+ / E++	£249 - £349
35mm F2.8 PC ShiftE+ / E++	- £229 - £249
35-70mm F3.3-4.5 AIS	E++ £79
43-86mm F3.5 Al	E+ £69 - £79
43-86mm F3 5 Non Al	F+ £75
45mm F2 8 GN Auto F4	£1/0 - £175
45mm E2 0 D E / Mint	5332 5340
4311111 T Z.O F	. TTTT . TT43
5U-3UUMM F4.5 AL	E+ £399
50-300mm F4.5 ED AIS	E++ £699
55mm F2.8 AIS MicroE+	£129 - £145
55mm F3.5 Al Micro	E+ / E++ £79
55mm F3.5 Non Al Micro	E+ £79
70-210mm F4 Series F	As Seen £49
80-200mm F4 5 Al	Fyr £49
05mm E1 / AIC	E C470
100 200mm EE 6 AIC	L++ £4/3
100-30011111 F3.0 Al3	E+ 199
135mm F2.8 Non Al	EXC £45
135mm F3.5 AlAs Seen /	E+ £45 - £75
135mm F3.5 Non Al	Exc £65
135mm F35 Non Al	E+ £69
180mm F2.8 Al	
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2	EF 1249 EF 1269 - £79 EF 1269 - £79 EF 1269 - £79 EF 127 EF 127 EF 127 EF 128 E
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2	E+ £249 E+ £169 - £79 E+ £169 - £79 E+ £169 - £79 E+ £169 - £79 E+ £125 E+ £125 E+ £126 E+ £12
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one ring agric oncomment	
Olympus OM Series	
OM4Ti Black Body OnlyE+	+ £249
OM4Ti Black Body OnlyE+ OM2N Chrome Body OnlyAs Seen / E+ £5	9 - £79
OM1N Chrome Body + Winder 2E+	-+ £149
OM1N Chrome Body OnlyE+ £7	5 - £79
OM1 Chrome Body OnlyE	++ £79
OM40 Black Body Only	Exc £49
OM30 Chrome Bódy O'nly	.E+ £39
OM10 Chrome + 50mm F1.8	E+ £39
OM10 Chrome Body OnlyE+ / E++ £2	29 - £39
OM101 + 50mm + 35-70mm + 70-210mm	
As_S	een £99
21mm F3.5 ZuikoE+	+ £29

	As Seen £9
21mm F3.5 Zuiko	E++ £29
24mm F2.8 Zuiko	F++ £9
28mm F2.8 Zuiko	F+ £3
35mm F2 Zuiko	F++ £15
35mm F2.8 Zuiko	F_ C3
35mm F2.8 Zuiko Shift	
SOUTH FZ.0 ZUKU SIIII	+ 1229 - 124
35-70mm F3.5-4.5 Zuiko	E±+ £4
35-70mm F4 Zuiko	E+ £4
35-105mm F3.5-4.5 Zuiko	E+ £9
50mm F3.5 Macro ZuikoE+ / E	++ £75 - £11
50-250mm F5 Zuiko	F++ £34
65-200mm F4 Zuiko	F+ £14
80mm F4 Macro Zuiko	F. £17
85-210mm F4.5	E . C7
180mm F2.8 Zuiko	L+ ZZ
TOUTHIT FZ.O ZUIKU	E+ 234
Vivitar 19mm F3.8 MC	<u>E</u> + £4
Power Bounce Grip 2	E+ £3
F280 Flash	E+ £5
T10 Ringflash	E+ £7
T20 Flash F+	/E++£9-£2
T28 Flash Head	As Seen £4
T32 FlashE+ /	F \$15 - \$5
T45 Hammerhead Flash	E £17
140 Hallillettieau Hasil	E++ £17

Pentax 645 Series



645NII CompleteE++ £	2699
645NII Body + 120 insertE++ £	:499
645N + 45-85mm F4.5 FAE++ £	2799
645N Complete F++ 9	549
645 CompleteE++ £	279
645 CompleteE++ £ 33-55mm F4.5 AL FAE++ / Mint- £1,149 - £1	,249
35mm +3 5 Δ F± 4	-3/0
45mm F2.8 AE+ / E++ £159 - £ 45-85mm F4.5 AE+ £	229
45-85mm F4.5 AE+ £	289
45-85mm F4.5 FAE++ £	399
55mm F2.8 AE++ £	225
80-160mm F4.5 AE+ / E++ £289 - £	:399
120mm F4 Macro FAMint- £	2899
150mm F2.8 (IF) FAE+ £	:399
150mm F2.8 (IF) FAE+ £ 150mm F3.5 AUnknown / E++ £159 - £	199
120 Insert E+ / E++	£30

6x7 AutobellowsE+ / E++ £249 - £349 Plain PrismE++ £95
Pentax AF
1ST BODY UNIV
*isT Body Only E++ £99 Z1-P Body Only E+ / E++ £79 Z50P + 35-80MM F4-5.6 E+ £29
MZ7 + 28-80mmE++ £59
MZ7 + 28-80mm E++ £59 MZ7 Chrome Body Only E++ £39 MZ5 + 28-80mm E+ £79
MZ5 + 28-80mmE+ £79
MZ60 + 28-70mmE++ £69
MZ60 + 28-80mm
MZ50 + 35-80mmE++ £29
MZ30 + 28-80mm E++ £35
MZ30 + 35-80mmE+ £35
MZM + 35-80mmE+ £59
MZM Body OnlyE+ £39 SFX Body OnlyAs Seen £39
SFXN Body Only F++ £39
16-45mm F4 DA ED ALMint- £179
SFXN Body Only E++ £39 16-45mm F4 DA ED AL Mint- £179 17-70mm F4 DA AL (IF) SDM Mint- £299
18-35mm F4-5.6 FA JMint- £149
18-55mm F3 5-5 6 DA Al F++ 209
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200X Specifile SIGNAL Specifile Box Case WF124 IB Transmitter BIS-ER (SDMG) BIS-ER (SD	Mark 279 Mark 234 Mark 236 Mark 236 Dev 2129 Mark 236 Mar	Trib, Junior Trib, Junior Zulio Zenm (2.8. Zulio 24mm (2.8. Zulio 24mm (2.8. Zulio 195mm (3.8. Zulio 195mm (3.8. Zulio 195mm (3.5. Hoya 200mm (3.5. Hoya 200mm (3.5. Zulio 195mm (3.5. Zulio 195
200X Specifie SEOX II Specifie Bor Case WFT-84 IIB Transmitter BG-84 (SDMIQ) BG-85 (SDMIQ) BG-85 (SDMIQ) BG-86 (SDMIQ) BG-86 (SDMIQ) Bay Flash Yang. Aquation's Sports Shield Model SS-300 Box Aquation's Sports Shield Model SS-300 Box Aquation's Sports Shield Model SS-300 Box Box Case STEZ Transmitter Box Adgle Finder C Box Bus Crane DVD's 500D 500D 500D 500D 500D 500D 500D 500	Ment 179 Men	Trify Julier 2 Ax 2 + A11 Flash 2 Zulko Zelem (2.8. 2 Zulko Zelem (2.8. 2 Zulko 2 Selem (3.8. 2 Zulko 3 Selem (3.8. 3 Zulko 3 Selem (3.8. 3 Zulko 3 Selem (3.8. 4 Zulko 3 Selem (4.8. 4 Zulko 3 Selem (4.8. 4 Zulko 7 Selem (4.8. 4 Zulko Manuel Tube No. 7 Winder 1 Type 4 Flash Shoe Veldra Ze Converter GERMAN CIRC, Refinde 1 A+ case. Refinde
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200X Specifie SEOX II Specifie Bor Case WFT-84 IIB Transmitter BG-84 (SDMIQ) BG-85 (SDMIQ) BG-85 (SDMIQ) BG-86 (SDMIQ) BG-86 (SDMIQ) Bay Flash Yang. Aquation's Sports Shield Model SS-300 Box Aquation's Sports Shield Model SS-300 Box Aquation's Sports Shield Model SS-300 Box Box Case STEZ Transmitter Box Adgle Finder C Box Bus Crane DVD's 500D 500D 500D 500D 500D 500D 500D 500	Mint 179 Min	Trify Justice 1 Ax2-2-A11 Flesh 2Julio 24cm (2.8. 2Julio 135cm (2.8. 2Julio 135cm (2.8. 2Julio 135cm (3.5. 14c) 43cm (3.8. 2Julio 135cm (3.5. 14c) 43cm (3.8. 2Julio 135cm (3.5. 14c) 43cm (3.8. 2Julio 135-70cm (3.9. 4. 4. 2Julio 135-70cm (3.9. 4. 4. 2Julio 135-70cm (3.9. 4. 4. 4. 2Julio 135-70cm (3.9. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4.
220X Specifile 220X Specifile Box Case WFF-64 IB Transmitter BG-64 (SDMG) BG-62 (SDMG) BG-62 (SDMG) BG-62 (SDMG) BG-62 (SDMG) BG-64 (SD	Mint 279 Min	Trify Junior Trify Junior Trify Junior Trify Junior Trify Junior 24mm (2.8. Zulko 24mm (2.8. Zulko 24mm (2.8. Zulko 24mm (2.8. Zulko 25mm (3.8. Zulko 155mm (3.5. Lulko 157mm (3.5. Zulko 157mm
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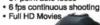
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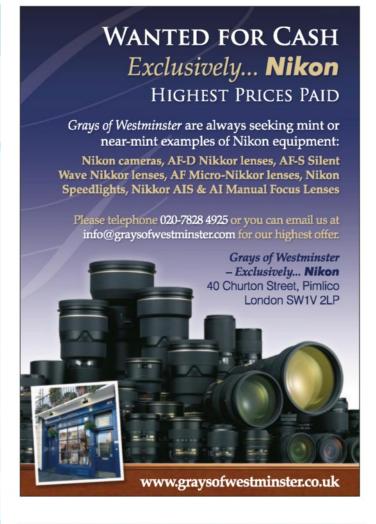
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

THE LANCASTER Instantograph is certainly the oldest camera I've used, although it is by no means an early camera. When it was patented in 1898, photography was already in its sixth decade. The model name 'Instantograph' at first suggests perhaps the Polaroid cameras and other instant systems that followed on as the 20th century unfolded. Yet here the name is referring to the ability to take a photo in 'an instant' that is a fraction of a second, rather than the much longer exposure earlier photographers had been used to. This was a pivotal era in popular photography. Faster (more sensitive) emulsions were allowing shorter exposures, and flexible supports (film to you and me) were starting to replace glass plates. So, while the ensuing processing wasn't instantaneous, the actual exposure was.

This Lancaster Instantograph doesn't belong to me. Knowing about my interest in using old cameras, from time to time friends or even complete strangers offer to give or lend me one of their old cameras for my 52 cameras in 52 weeks project. More often than not I have to find a way to diplomatically decline, as generally they tend to be perfectly usable but to my mind uninteresting models. The most commonly offered models are 35mm SLRs and post-war 120 folders, but when an old friend offered to lend me this guarter-plate camera I thought I ought to rise to the challenge and make the effort to squeeze an image or two out of it. I stopped well short of attempting to source and use glass plates, and instead opted to use a 120 rollfilm back, which I already had attached to a similar, but more recent large-format model

The design and layout of the camera follow a





familiar pattern of a lens board-and-plate holder, separated by an adjustable bellows, all of which are built around a folding wooden frame. A choice of lenses and shutters can be mounted, and the whole system could be easily recognised by users of studio cameras today. Indeed, large-format models of this type are still available to buy.

The Bausch & Lomb lens is an f/4 Rapid Rectilinear design with a diaphragm marked in stops right down to f/128. The shutter meanwhile has a T setting to hold it open, for focusing and composition, and a B setting for long exposures. You'll also find three 'instant' settings, selected by a lever being engaged in one of three slots, the outer slots being engraved with S and F, presumably for slow and fast, with a medium speed in the middle. The three speeds all seemed pretty much the same to me and were not consistent.

With that in mind, I decided to stick with longer exposures that would also allow me to work indoors if necessary. With any view camera, a tripod is essential whatever shutter speed is used, as you need to compose and focus the image on a ground-glass screen. You then have to replace the glass with the film or plate, all the while being careful not to move the camera at all. Although there is a tripod bush on the underside of the camera, it was very unstable on my tripod, so with the aid of some handy cable ties I strapped it onto an old projector stand.

Followers of my 52 cameras in 52 weeks project (now in week 193) will know that I aim to take a mirror self-portrait each week to demonstrate the image quality. I generally wear a silly hat to add extra interest. I wouldn't normally inflict them on AP readers, but this time it seems appropriate, as it shows both the camera and the makeshift stand. My deadpan expression is due to this being a long exposure of around 60secs, if memory serves. This gave me some insight as to why the Victorians used to look so miserable and humourless in their photographs. Or maybe they just hadn't learnt to say, 'Cheese'. AP

To read more about Tony's 52 cameras project, visit **52cameras.blogspot.com**. To see more photos from the Lancaster Instantograph, visit www.flickr.com/tony_kemplen/sets/72157633663166018

Editorial

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